

783.8  
Og2a

# Men Choir Song Book

THE ROOSEVELT SONS MUSIC CO.  
11 State St. CHICAGO, ILL.



Pres. Ch. F. F. F. F.

CRYSTAL SONGS—For the Sunday School.  
doz., \$3.60. One single copy n

Lake Side Assembly, July 19th 1877.

Mr. O. F. Presbrey, and Prof. J. W. Bischoff,  
Dear Brethren.—I am sure that God's providence brought you to Lake Side to conduct our singing during our Sabbath School assembly. Your admirable collection "Crystal Songs" has been used, to inspire and delight every worker and student. "Crystal Songs" have been to us drops from the river of Life, pure as Crystal, that flows from the throne of God and the Lamb, "The Lord has been the light," of these sweet melodies and "Not half has ever been told," of the help given to Christian toilers by the songs of yours, and their sweet voices. I trust your path to greater and broader usefulness may grow brighter and brighter to the perfect day when the morning shall dawn and the shadows shall flee away. God bless you both. Yours,

L. A. Worden, Supt. of Instruction.

Rev. A. T. Pierson, Detroit, Mich. says:  
As far as my examination goes, I judge "Crystal Songs" to be one of the rising books of popular sacred music. I wish everything in it were as richly melodious and inspiring as "The Lord is my light"—which alone is worth the price of the book. Further search may reveal other crystal springs equally pure and sweet.

I have examined "Crystal Songs," and am well pleased with it. Words and music have been prepared with great care and skill. I shall take pleasure in recommending it to my musical friends and pupils. Yours truly,  
July 23d 1877. J. H. LESLIE, Oberlin, O.

## THE UNIVERSITY OF ILLINOIS

### LIBRARY

Presented in 1923

By Professor

Evarts Boutell Gree

783.8  
Og2a

Toledo, O., has the following to offer:

I cheerfully give my commendation to your book "Crystal Songs," for use in the Sabbath School or Devotional Meeting. The music in its way to the heart and the words are full of spiritual meaning and pathos. It is especially adapted to the temperance work now going on in this country as its songs possess the sing quality which catches the ear quickly, and linger in the heart after the voices are still. I believe it is the best book I have ever examined and tested.

"Crystal Songs" is a clear, good practical work, and is worthy to take rank by the side of the best of its class. Respectfully,

W. A. OGDEN

The person charging this material is responsible for its return to the library from which it was withdrawn on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

APR 30 1975

APR 5 1975

L161—O-1096

*L. P. Brewster*

SONGS OF THE BIBLE—The Book of Gems for the Sunday School. Price per doz., \$3.60. Single copy 35c. Address W. W. WHITNEY, Publisher, Toledo, O.

"I have examined 'Songs of the Bible,' and am well pleased with it. I like it much better than 'Pure Diamonds,' which I have been using, and it is with the greatest pleasure that I recommend 'Songs of the Bible' to all Sunday schools."—H. J. FREDENBURG, Ida, Mich.

"I have examined 'Songs of the Bible' with care, and find it unequalled by any book that I have used for years. The hymns are fresh and original, and the music is well adapted to the sentiment and available for all the exercises of Sunday-school and devotional singing."—M. W. SEELEY, Chorister, Chester, N. J.

"Having carefully examined every piece of music in the 'Songs of the Bible' and compared them with other Sunday-school songs, I can say that the book is in many respects superior, having a greater variety of subjects, and being better adapted to such special occasions as Sabbath-school concerts, temperance meetings, &c."—O. M. BARTLET.

"I have used 'Songs of the Bible' (with 'Anthem Choir') in every convention I have held since its publication, and all my pupils in all of my conventions unanimously agree that in words and music it is far in advance of any Sunday-school book they have ever seen. It wears like the Bible itself."—J. H. LESLIE, Oberlin, O.

"Nothing which is not consistent or fully in accordance with the teachings of the Bible has found a place in this book. Some of the best writers of Sunday school and prayer meeting hymns have contributed to 'Songs of the Bible,' and it certainly is a most attractive and valuable work."—*The Occident*, San Francisco, Cal.

"Songs of the Bible" ranks among the best books of its class.—*National Baptist*, Philadelphia.

"After a thorough examination of 'Songs of the Bible,' I am exceedingly pleased with it. I know that it will become a very popular book in this place as soon as it is introduced."—John M. Hamilton, Lexington, O.

"The two dozen 'Songs of the Bible' ordered of you came safely to hand. It is really wonderful to see what enthusiastic praise is given this book by all who sing from it!"—Henry Krewson, Chorister, Forkston, Pa.

"Songs of the Bible" I think is just calculated to supply a want long felt by those conducting Sabbath schools. Its adaptation to the wants of Sabbath schools as now conducted, together with the 'very high class' of music must insure for it unbounded success.—D. W. Sperry, Music Teacher, Varna, N. Y.

"I think that 'Songs of the Bible' contains better words and music for Sunday school use than I have ever seen elsewhere. That it is a fine work, no one with any perception of worth can deny."—C. W. Minton, St. Louis, Mo.

"Songs of the Bible" is pronounced by all who have given it a thorough examination, the very best book in every respect, now in Sunday-school use. Please send us one hundred more."—C. M. EAMES & Co., Jacksonville, Ills.

"I have carefully examined your new book, 'Songs of the Bible,' and do unhesitatingly pronounce it superior to any Sunday-school singing book extant."—J. FRANK SCHULTS, Leader, Union S. S. Westfield, O.

"Having used 'Songs of the Bible' in our school for nearly a year, I have no hesitancy in pronouncing it to be, both in sentiment and melody, the best book for Sunday-schools we have ever seen."—H. L. CASTLE, Chorister, North Eaton, O.

"Songs of the Bible" is growing in favor in our Sunday-school and we find that the way to prove its excellence is to use it. There is no book of which we have any knowledge which we consider as good as this one."—REV. JOHN J. FRANCIS, Freeport, Pa.

"Songs of the Bible" takes wonderfully well with the people in this place. Forty copies were taken by the Union Sunday-school, and many more are wanted. I have a better trade with it than I ever had with any other book of its class."—H. J. WELDAY, Dealer, Amwell, O.

"The 'Songs of the Bible' was received and carefully examined. It cannot be praised too much! I really think it is the best book of the kind ever published. I have handed it over to our Sunday-school officials and I think they will order a supply for our school."—H. S. HUMMEL, Campden, Ontario

"I think 'Songs of the Bible' is a most excellent book. The hymns are full of Gospel truth, and the tunes are all attractive and perfectly adapted to the sentiment. The book is very free indeed, from the childish drivel which we find in some books of the kind. I wish it success."—GEO. T. KELLER, Pastor, Pres. Church, Tuckhannock, Pa.

Pres. Ch. To

CRYSTAL SONGS—For the Sunday School and Praise Meeting—Just Published. Don't fail to send for sample copy. Price per doz., \$3.60. One single copy mailed, post-paid, for 35c. Address W. W. WHITNEY, Publisher, Toledo, O.

Lake Side Assembly, July 19th 1877.

Mr. O. F. Presbrey, and Prof. J. W. Bischoff,

Dear Brethren.—I am sure that God's providence brought you to Lake Side to conduct our singing during our Sabbath School assembly. Your admirable collection "Crystal Songs" has been used, to inspire and delight every worker and student. "Crystal Songs" have been to us drops from the river of Life, pure as Crystal, that flows from the throne of God and the Lamb, "The Lord has been the light," of these sweet melodies and "Not half has ever been told," of the help given to Christian toilers by the songs of yours, and their sweet voices. I trust your path to greater and broader usefulness may grow brighter and brighter to the perfect day when the morning shall dawn and the shadows shall flee away. God bless you both. Yours,

L. A. Worden, Supt. of Instruction.

Rev. A. T. Pierson, Detroit, Mich. says: As far as my examination goes, I judge "Crystal Songs" to be one of the rising books of popular sacred music. I wish everything in it were as richly melodious and inspiring as "The Lord is my light"—which alone is worth the price of the book. Further search may reveal other crystal springs equally pure and sweet.

I have examined "Crystal Songs," and am well pleased with it. Words and music have been prepared with great care and skill. I shall take pleasure in recommending it to my musical friends and pupils. Yours truly,  
J. H. LESLIE, Oberlin, O.  
July 23d 1877.

DAVENPORT, IOWA, June 18, '77.

DEAR AUTHORS—The copy of 'Crystal Songs' has given me such joy that I desire to express it to you in letter. I have received no such comfort from any book for many a day, and especially from those songs written by Mr. Bischoff. I wish my arm was long enough to reach over the distance and grasp hands.

Having left an active and successful business to go forth and sing the Gospel and open His word to the world, how such songs as "Not half has ever been told," "Wisdom's Invitation," "Come to me," "Refuge," and "In Sight of the Crystal Sea," &c., will aid in our work. I cannot thank you enough for the "Spiritual" you have given us. Yours truly, E. C. CHAPIN.

Geo. B. Brown, President of the Y. M. C. A. Toledo, O., has the following to offer:

I cheerfully give my commendation to your new book "Crystal Songs," for use in the Sabbath School or Devotional Meeting. The music wins its way to the heart and the words are full of spiritual meaning and pathos. It is especially adapted to the temperance work now going on in this country as its songs possess the singable quality which catches the ear quickly, and they linger in the heart after the voices are still. I believe it is the best book I have ever examined and tested.

"Crystal Songs" is a clear, good practical work, and is worthy to take rank by the side of the best of its class. Respectfully,

W. A. OGDEN.

Mr. W. H. Currier, Vice President of the Loring & Blake Organ Co., has this to say of Crystal Songs: "I have examined, carefully and critically, a copy of Crystal Songs, and although I am much pleased with the many precious song-gems found in other collections, must say, I have never, to my taste, found so many rare Hymn tunes in any other collections. Musically, it is all that could be desired—as a book for the Home circle I have never seen its equal. For the Sunday School, Prayer, Revival and Temperance meetings, it is just what is wanted. In fact I should not be willing to part with my copy of Crystal Songs for any price, if I could not get another."

CHICAGO, June 20, 1877.—Having examined a large number of the proof sheets of "Crystal Songs," Prof. Bischoff's new book for Sunday Schools: I most heartily recommend it as one of the very best of its class. The melodies are fresh and flowing, and the harmonies pleasing and elevating. The sentiment of both words and music is healthful and I trust many schools will adopt it. Very truly yours,

T. MARTIN TOWNE.

MR. OTIS F. PRESBREY.—Dear Sir.—A copy of "Crystal Songs" edited by Prof. Bischoff and yourself, is upon my table. After a careful examination, I can say it is a good collection of Hymns and Music, well adapted to the uses for which it was completed. May 'Crystal Songs' be the means of leading thousands to the Blessed Savior is the prayer of, Yours fraternally,  
N. Y., June 19, 1877. W. WARREN BENTLY.



*A. P. Brewster*

SONGS OF THE BIBLE—The Book of Gems for the Sunday School. Price per doz., \$3.60. Single copy 35c. Address W. W. WHITNEY, Publisher, Toledo, O.

"I have examined 'Songs of the Bible,' and am well pleased with it. I like it much better than 'Pure Diamonds,' which I have been using, and it is with the greatest pleasure that I recommend 'Songs of the Bible' to all Sunday schools."—H. J. FREDENBURG, Ida, Mich.

"I have examined 'Songs of the Bible' with care, and find it unequalled by any book that I have used for years. The hymns are fresh and original, and the music is well adapted to the sentiment and available for all the exercises of Sunday-school and devotional singing."—M. W. SEELEY, Chorister, Chester, N. J.

"Having carefully examined every piece of music in the 'Songs of the Bible' and compared them with other Sunday-school songs, I can say that the book is in many respects superior, having a greater variety of subjects, and being better adapted to such special occasions as Sabbath-school concerts, temperance meetings, &c."—O. M. BARTLET.

"I have used 'Songs of the Bible' (with 'Anthem Choir') in every convention I have held since its publication, and all my pupils in all of my conventions unanimously agree that in words and music it is far in advance of any Sunday-school book they have ever seen. It wears like the Bible itself."—J. H. LESLIE, Oberlin, O.

"Nothing which is not consistent or fully in accordance with the teachings of the Bible has found a place in this book. Some of the best writers of Sunday school and prayer meeting hymns have contributed to 'Songs of the Bible,' and it certainly is a most attractive and valuable work."—*The Occident*, San Francisco, Cal.

"Songs of the Bible" ranks among the best books of its class.—*National Baptist*, Philadelphia.

"After a thorough examination of 'Songs of the Bible,' I am exceedingly pleased with it. I know that it will become a very popular book in this place as soon as it is introduced."—John M. Hamilton, Lexington, O.

"The two dozen 'Songs of the Bible' ordered of you came safely to hand. It is really wonderful to see what enthusiastic praise is given this book by all who sing from it!"—Henry Krewson, Chorister, Forkston, Pa.

"Songs of the Bible" I think is just calculated to supply a want long felt by those conducting Sabbath schools. Its adaptation to the wants of Sabbath schools as now conducted, together with the 'very high class' of music must insure for it unbounded success.—D. W. Sperry, Music Teacher, Varna, N. Y.

"I think that 'Songs of the Bible' contains better words and music for Sunday school use than I have ever seen elsewhere. That it is a fine work, no one with any perception of worth can deny."—C. W. Minton, St. Louis, Mo.

"Songs of the Bible" is pronounced by all who have given it a thorough examination, the very best book in every respect, now in Sunday-school use. Please send us one hundred more."—C. M. EAMES & Co., Jacksonville, Ills.

"I have carefully examined your new book, 'Songs of the Bible,' and do unhesitatingly pronounce it superior to any Sunday-school singing book extant."—J. FRANK SCHULTS, Leader, Union S. S. Westfield, O.

"Having used 'Songs of the Bible' in our school for nearly a year, I have no hesitancy in pronouncing it to be, both in sentiment and melody, the best book for Sunday-schools we have ever seen."—H. L. CASTLE, Chorister, North Eaton, O.

"Songs of the Bible" is growing in favor in our Sunday-school and we find that the way to prove its excellence is to use it. There is no book of which we have any knowledge which we consider as good as this one."—REV. JOHN J. FRANCIS, Freeport, Pa.

"Songs of the Bible" takes wonderfully well with the people in this place. Forty copies were taken by the Union Sunday-school, and many more are wanted. I have a better trade with it than I ever had with any other book of its class."—H. J. WELDAY, Dealer, Amwell, O.

"The 'Songs of the Bible' was received and carefully examined. It cannot be praised too much! I really think it is the best book of the kind ever published. I have handed it over to our Sunday-school officials and I think they will order a supply for our school."—H. S. HUMMEL, Campden, Ontario

"I think 'Songs of the Bible' is a most excellent book. The hymns are full of Gospel truth, and the tunes are all attractive and perfectly adapted to the sentiment. The book is very free indeed, from the childish drivel which we find in some books of the kind. I wish it success."—GEO. T. KELLER, Pastor, Pres. Church, Tuckahoe, Pa.

CROWN OF LIFE—The popular Sunday School Singing Book, by W. A. Ogden. Over 100,000 copies sold. Price per doz, \$3.60.

Single copies, 35c. Address W. W. WHITNEY, Publisher, Toledo, O.

Any school will adopt "Crown of Life" on sight, as its merits are palpable at a glance.—E. G. Burgess.

"I take pleasure in giving the 'Crown of Life,' my unqualified commendation."—H. J. Weldy, Amwell, O.

"We have examined the 'Crown of Life,' and are delighted with it," writes Rev. S. E. Smith, Union Mills, Ind.

"I have examined no book better calculated to meet the wants for which it is designed."—Frank M. Davis, Burr Oak, Mich.

"I consider 'Crown of Life' the best work extant for Sabbath schools. It is just the book for children's church. Every song is a gem."—J. H. Anderson.

"I never saw a book that has so many good pieces right along in succession, as 'Crown of Life.'—Thomas Vanstone, Chorister First Presbyterian Church, Toledo.

"We have tried several of the pieces and find them possessed of desirable qualities. The words and music are of a character to be recommended."—V. J. Methodist.

"Crown of Life" is undoubtedly ahead of any similar work ever published. I recommend it as such wherever I go, and I think I have the backing."—Peter High Stauffer.

"The 'Crown of Life' I consider the brightest gem in the song firmament. It needs only to be seen and tried to be accorded its place, which is at the head.—A. C. Boynton, Teacher, of Music, Meadville, Pa.

"In addition to the great variety and freshness both of words and music, it has none of the light, trashy music so common in Sunday school singing books, but is crowded with gems of real musical merit."—J. H. Young, Professor of English Literature, Pa., State Normal Indiana, Pa.

W. W. Robbins, Lawton, Mich. writes: "To say that the book, music and words are all splendid don't half tell the story. I have been using Sabbath school books and leading and teaching Sabbath school music for a good many years, and I have examined 'Crown of Life' pretty thoroughly, and think it the best I ever saw. The children are delighted with it.

"After a careful examination of the new work of Sabbath school music, entitled the 'Crown of Life,' we take pleasure in giving it our unqualified recommendation, both as respects the poetry and the music. We think the work will do important service in elevating the tone of Sabbath school hymns and tunes.—Edward Brown, Pastor Congregational Church, Wadsworth, O.

"The Crown of Life" is indeed a crown of music. It is easy, the melody cheerful, and just the book for Sunday schools. I have already recommended it to three different schools who want a new book. I have no hesitancy in recommending the 'Crown of Life,' as the best book now out. Success to the author.—H. L. Shepp, Leader of Choir. Christian Church New Castle, Ind.

"Mr. Ogden has outdone himself in 'Crown of Life.' The songs are so simple and so beautiful that it will be adopted by every school of really good taste who will examine it."—J. J. Francis, Pastor 1st Pres. Church, Freeport, Pa.

"I have led singing in Sunday schools for a number of years, and know I have never examined a work of such sterling worth, as the 'Crown of Life.' It stands alone and at the very head of its class.—Chas. Freidel, Pittsburgh, Pa. -

John Williams, Taylorsville, Ind., writes: "The M. E. Sunday school here have adopted 'Crown of Life,' and are more than satisfied. I find it to be far ahead of any book I have yet examined, and shall do all I can to introduce it into other Sabbath schools."

"I am very much pleased with 'Crown of Life' and especially with its sentiments. I find much more that is not objectionable than in any book I have yet used. I shall favor its introduction at every opportunity.—A. J. Flaherty, Superintendent Advent Christian S. S.

The "Crown of Life," by W. A. Ogden, is the latest contribution to sacred music for the Sunday school and family, published by W. W. Whitney, Toledo, O. It is fully the equal of all the popular works of this character, of easy music, yet full of melody. To it is appended a novel feature—a concert exercise called "Sacred places of the Gospel," in which, under musical guise, the story of the Savior's life on earth is told.—Dubuque (Iowa) Herald.



N<sup>o</sup> 4.

1<sup>st</sup> Presbyterian Choir.

Urbana Ills.





THE  
ANTHEM CHOIR:

CONSISTING OF

*Anthems, Choruses, Opening and Closing Pieces,*

ADAPTED TO

DEDICATION, ORDINATION, INSTALLATION, CHRISTMAS, FUNERAL, MISSIONARY,  
AND OTHER OCCASIONS.

TWENTY-TWO OF THE BEST ANTHEM WRITERS IN THIS COUNTRY HAVE CONTRIBUTED TO THIS WORK,  
THE WHOLE BEING WELL ADAPTED TO THE WANTS OF CHOIRS, CONVENTIONS, MUSICAL  
ASSOCIATIONS, SINGING CLASSES, AND THE HOME CIRCLE.

BY W. A. OGDEN,  
AUTHOR OF THE "SILVER SONG."

TOLEDO, OHIO:

Published by W. W. WHITNEY, 111 Summit St.

## PREFACE.

---

AT the earnest request of many choristers and teachers, the author has prepared a work for the use of choirs and conventions, which is smaller, and therefore afforded at a less expense, than most books of its kind. It has been his aim in this work to supply a need in the musical literature of the church, and in this he has had the assistance of some of the best talent the country affords. While the work contains a useful variety, each author has been left free to write as his fancy directed, and, therefore, it is believed the work contains a better class of anthems for choir use than any work of its kind. We ask a careful and candid examination of its pages, and rest its merits on the discrimination of a generous public.

To the following able corps of contributors the author acknowledges his grateful obligations, viz.: A. J. Abbey, Nathan Barker, John A. Butterfield, B. F. Baker, W. H. Burgett, W. E. Batty, L. O. Emerson, W. I. Hartshorn, Walter Hewitt, C. B. Hunt, J. H. Leslie, David Moury, E. P. Noyes, E. H. Nourse, H. R. Palmer, F. H. Pease, T. F. Seward, S. W. Straub, Harry Sanders, J. H. Tenney, T. M. Towne, T. H. Tanner.

---

Entered according to Act of Congress, in the year 1872, by

W. W. WHITNEY,

In the Office of the Librarian of Congress, at Washington, D. C.

---



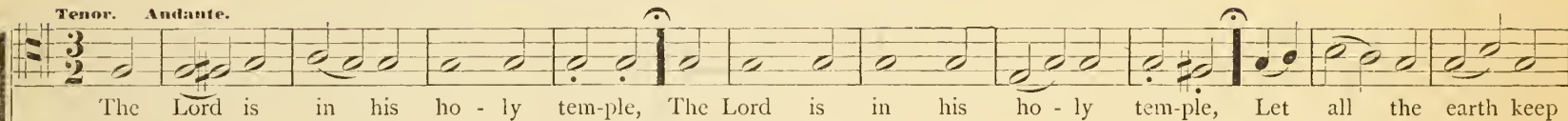
783.8  
Og 2a

# THE ANTHEM CHOIR.

THE LORD IS IN HIS HOLY TEMPLE. Sentence.

T. MARTIN TOWNE.

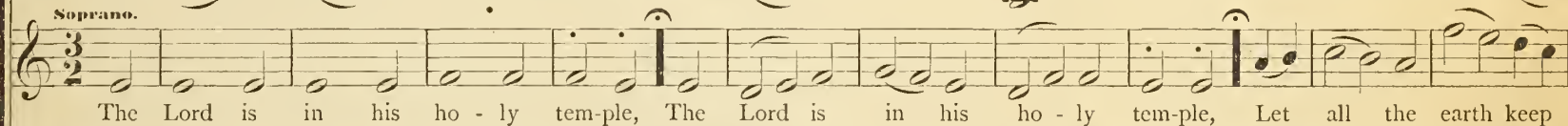
Tenor. Andante.



Alto.



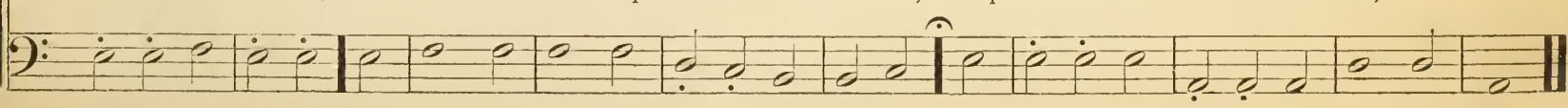
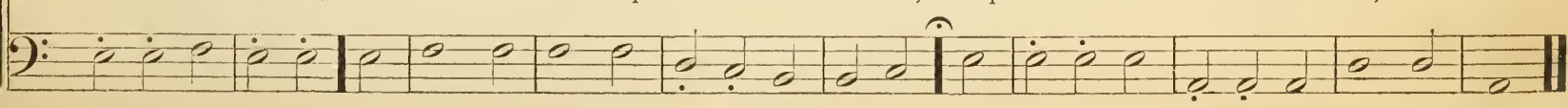
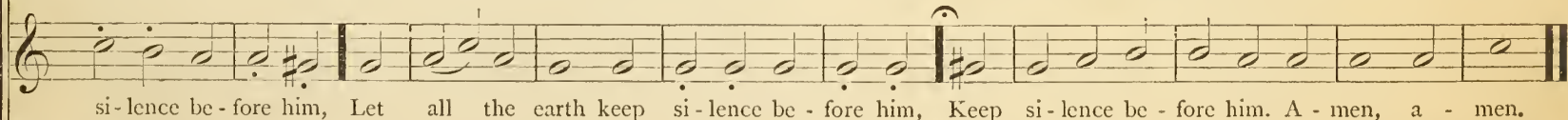
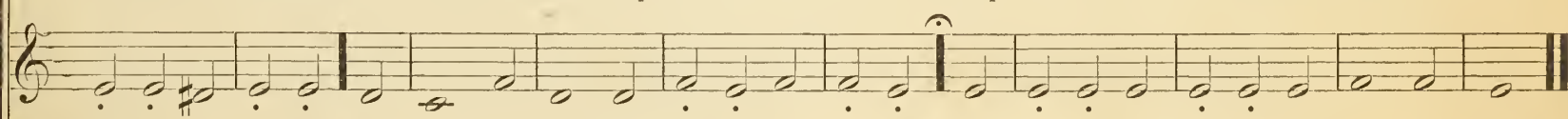
Soprano.



Base.



si - lence be - fore him, Let all the earth keep si - lence be - fore him, Keep si - lence be - fore him. A - men, a - men.



## HOW HOLY IS THIS PLACE. Sentence.

W. A. OGDEN.

How ho - ly, how ho - ly, how ho - ly is this place, how ho - ly is this place, how ho - ly is this place ;

How ho - ly, how ho - ly, how ho - ly is this place, how ho - ly is this place, how ho - ly is this place :

*Ped.*

DUET. A little faster.  
Tenor.

This is none other than the house of God ;

And this the gate of

Alto.

Alto.

This is none other than the house of God ;

Soprano.

And this the gate of



# HOW HOLY IS THIS PLACE. Concluded.

5

*Adagio.*

heav'n, and this the gate of hea - ven to our souls. How ho - ly, how ho - ly, how ho - ly is this place.

heav'n, And this the gate of hea - ven to our souls. How ho - ly, how ho - ly, how ho - ly is this place.

*rall.*

# THEY THAT TRUST IN THE LORD. Motet.

W. H. BURGETT.

They that trust in the Lord shall be as Mount Zion, They that trust in the Lord shall be as Mount Zion, shall be as Mount Zion, which can not be re-

They that trust in the Lord shall be as Mount Zion, They that trust in the Lord shall be as Mount Zion, shall be as Mount Zion, which can not be re-

## THEY THAT TRUST IN THE LORD. Concluded.

mov - ed, But a - bid - eth for - ev - er and ev - er. As the mountains are round about Jerusalem,

As the moun-tains are round about Je - ru - sa - lem,

mov - ed, But a - bid - eth for - ev - er and ev - er. As the mountains are round a - bout Je - ru - sa - lem, As the mountains are round about Jerusalem,

This musical system consists of four staves. The first staff is a soprano line in G major (one sharp) with a treble clef. The second staff is an alto line in G major with a treble clef. The third staff is a tenor line in G major with a treble clef. The fourth staff is a bass line in G major with a bass clef. The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are written below the staves, with some words split across lines.

So the Lord is round a - bout his peo - ple, From henceforth and for ev - er more, From henceforth and for ev - er more. A - men, A - men

So the Lord is round a - bout his peo - ple, From henceforth and for ev - er more, From henceforth and for ev - er more. A - men, A - men.

This musical system also consists of four staves in the same G major key and simple style as the first system. The lyrics continue across the staves, ending with 'A - men' on the final notes of each staff.



# AND YE SHALL SEEK ME. Motet.

D. MOURY.

7

Adagio.

And ye shall seek me, and find me,

When ye shall search for me with all your heart,

And ye shall seek me, and find me,

And ye shall seek me, and find me,

When ye shall search for me with all your heart,

And ye shall seek me, and find me,

When ye shall search for me with all your heart,

With all your heart, saith the Lord.

When ye shall search for me with all your heart,

When ye shall search for me with all your heart,

With all your heart, saith the Lord.

## HEAR MY CRY, O GOD. Anthem.

W. A. OGDEN.

Andante.

Rall.

TENOR SOLO.

Hear my cry; Let my prayer come unto thee, O Lord, unto thee; Hear my cry, O God,

DUET.

Rall.

Hear my cry, O God;

Hear my cry

Rall.

Hear my cry; Let my prayer come unto thee, O Lord, unto thee,

Hear my cry,

CHORUS.

Hear my cry, Hear my cry, O God, when I am in trouble. I will trust in the covert of thy wings, I will trust in the covert of thy wings.

Hear my cry, Hide not thy face from me when I am in trouble.

Hear my cry, Hear my cry, O God, when I am in trouble. I will trust in the covert of thy wings, I will trust in the covert of thy wings.

# HEAR MY CRY, O GOD. Continued.

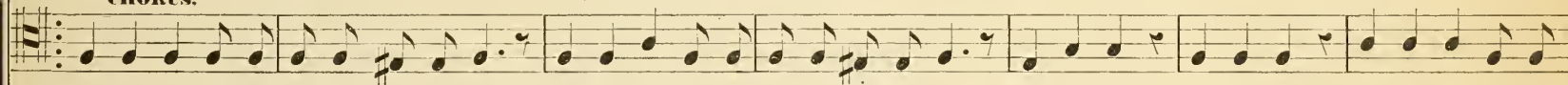
9

## SOPRANO SOLO.

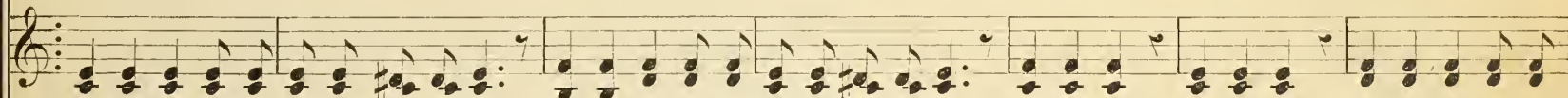


I will trust in the cov-ert of thy wings, For thou, O God, hast heard my

## CHORUS.



I will trust in the cov-ert of thy wings, I will trust in the cov-ert of thy wings, Thou hast heard, heard my vows, I will trust in the

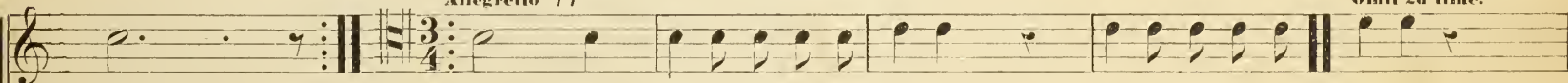


I will trust in the cov-ert of thy wings, I will trust in the cov-ert of thy wings, Thou hast heard, heard my vows, I will trust in the



## Allegretto ff

Omit 2d time.



vows. There - fore, therefore will I sing prais-es, Therefore will I sing prais-es,

## ALTO.



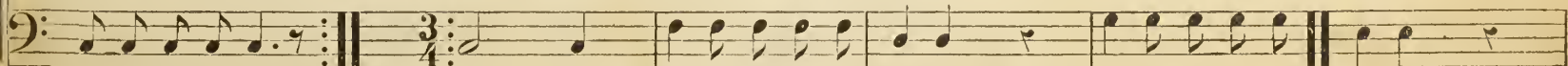
cov-ert of thy wings, Therefore will I sing praises, Therefore will I sing praises, Therefore will I sing

## SOPRANO.

Omit.



cov-ert of thy wings, There - fore, therefore will I sing prais-es, Therefore will I sing prais-es,





## HEAR MY CRY, O GOD. Concluded

prais - es un - to his name. praises, praises un - to his name. A - men, A - men, A - men. . .

Therefore will I sing praises un - to his name. A - men, A - men, A - men.

prais - es un - to his name. Therefore will I sing praises un - to his name. A - men, A - men, A - men. . .

Prais-es, praises un - to his name.

## HARK! TEN THOUSAND HARPS AND VOICES. Anthem.

W. HEWITT.

*ff* *Animato.*

Hark! ten thousand harps and voices Sound the notes of praise above; Je - sus reigns, and heaven rejoices, Jesus reigns—the God of love!

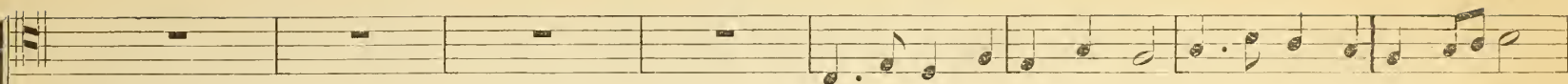
*ff*

*Rall.*

Hark! ten thousand harps and voices Sound the notes of praise above; Je - sus reigns, and heaven rejoices, Je-sus reigns—the God of love.

# HARK! TEN THOUSAND HARPS AND VOICES. Continued.

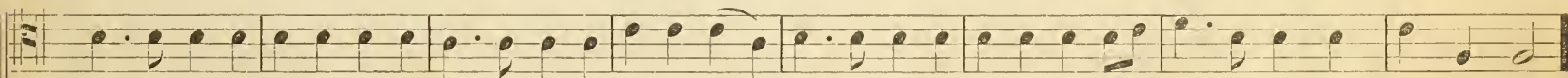
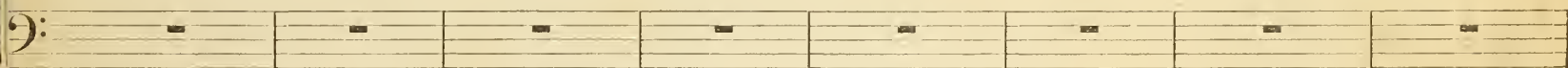
II



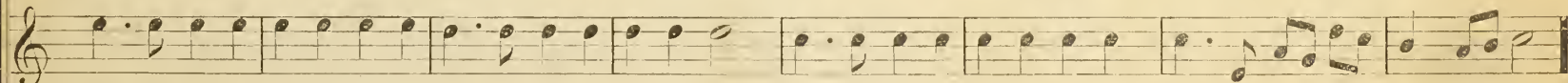
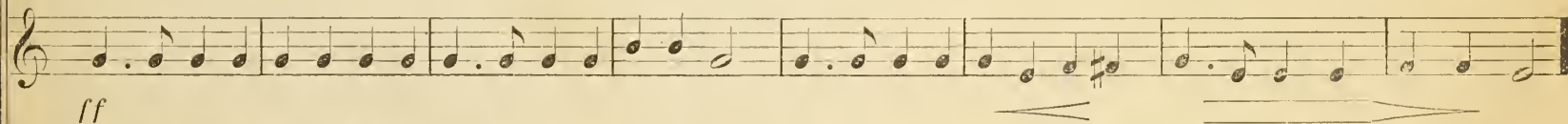
See! he sits on yon - der throne; Je - sus rules the world a - lone; See! he sits on yon - der throne; Je - sus rules the world a - lone



See! he sits on yon - der throne; Je - sus rules the world a - lone.



Je - sus, hail! whose glory brightens All above, and gives it worth; Lord of Life, thy smile enlightens, Cheers, and charms thy saints on earth.



Je - sus, hail! whose glory brightens All above, and gives it worth; Lord of Life, thy smile enlightens, Cheers, and charms thy saints on earth.



## HARK! TEN THOUSAND HARPS AND VOICES. Continued.

*mp* SOPRANO SOLO.*mf**m* TENOR SOLO.*mf*

When we think of love like thine, Lord, we own it love di-vine ; When we think of love like thine, Lord, we own it love di-vine !

SOPRANO SOLO.

King of glo-ry, reign for - ev - er, Thine an ev - er - last-ing crown ;

*f**mf*

BASE SOLO.

Nothing from thy love shall sev - er, Those whom thou hast made thine own,



Hap - py ob - jects of thy grace, Des - tined to be - hold thy face;

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, starting with a melodic phrase marked with a piano (*m*) dynamic. The bottom staff is a piano accompaniment in bass clef, featuring a similar melodic line. A double bar line separates the first four measures from the next four. The text "Hap - py ob - jects of thy grace, Des - tined to be - hold thy face;" is written below the vocal staff. The piano part includes a section labeled "INTERLUDE. Moderato." in the final measures.

Hap - py ob - jects of thy grace, Des - tined to be - hold thy face;

ALTO SOLO.

Sa - vior, hast-en thine ap-pear-ing, Bring, oh, bring the glorious day, When, the awful summons hearing, Heav'n and earth shall pass away!

SOPRANO SOLO.

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef, featuring a melodic phrase marked with a piano (*m*) dynamic. The bottom staff is a piano accompaniment in bass clef, featuring a similar melodic line. A double bar line separates the first four measures from the next four. The text "Sa - vior, hast-en thine ap-pear-ing, Bring, oh, bring the glorious day, When, the awful summons hearing, Heav'n and earth shall pass away!" is written below the vocal staff. The piano part includes a section labeled "Ritard." in the final measures.

## HARK! TEN THOUSAND HARPS AND VOICES. Concluded.

Then with golden harps we'll sing, "Glo - ry, glo - ry to our King;" Then with golden harps we'll sing, "Glo - ry, glo - ry

*f* *A tempo.*

*SOLO.*

Then with golden harps we'll sing, "Glo - ry, glo - ry to our King;" Then with golden harps we'll sing, "Glo - ry, glo - ry

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment starting with a forte (*f*) dynamic and a tempo marking. The third staff is a solo piano part. The fourth staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

to our King," "Glo - ry, glo - ry to our King," "Glo - ry, glo - ry to our King." A - - men.

*Adagio.*

to our King," "Glo - ry, glo - ry to our King," "Glo - ry, glo - ry to our King." A - - men.

The second system also consists of four staves. The top staff continues the vocal line. The second staff is a piano accompaniment. The third staff is a solo piano part. The fourth staff is a bass line. The tempo marking *Adagio.* is present. The system concludes with a double bar line.

# "NOW UNTO THE KING." Sentence.

Adapted and arr. by NATHAN BARKER.

15

QUARTET. 1st time.

Now unto the King, e - ter - nal, im - mortal, in - vis - i - ble, the on - ly, the on - ly wise God, . . . . .

Now unto the King, e - ter - nal, im - mortal, in - vis - i - ble, the on - ly, the on - ly wise God, Be hon - or and glo - ry for -

Now unto the King, e - ter - nal, im - mortal, in - vis - i - ble, the on - ly, the on - ly wise God, be hon - or and glo - ry for -

1st time. Rit. f 2d time. Rall.

. . . . . for - > ev - er and > ev - er, and ev - er, ev - er and > ev - er. A - men, A - men.

ev - er and > ev - er, for - > ev - er and > ev - er, and ev - er, ev - er and > ev - er. A - men, A - men.

1st time. f 2d time. Rall.

ev - er and > ev - er, for - > ev - er and > ev - er, and ev - er, ev - er and > ev - er. A - men, A - men.

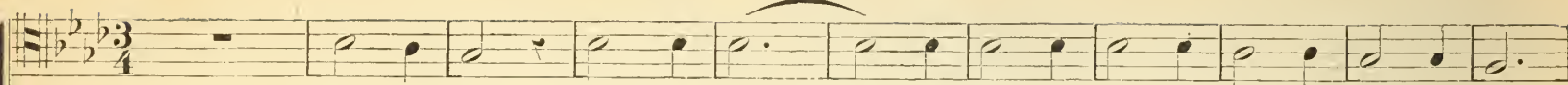
Rit. f

Repeat in full Chorus.



## HEAR MY PRAYER. Anthem.

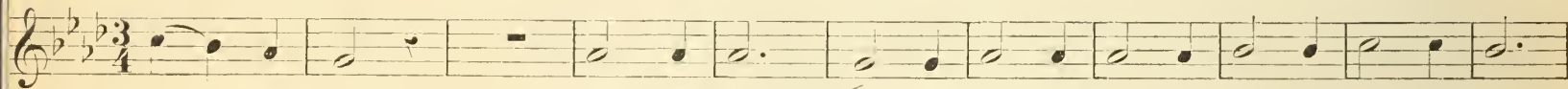
E. P. NOYES. By permission.



Hear my prayer, Hear my prayer, O Lord, and let my cry come un - to thee.



Hear my prayer, Hear my prayer, Hear my prayer, O Lord,



Hear my prayer, O Lord, and let my cry come un - to thee,



Hear my prayer, Hear my prayer, O Lord,



Hide not thy face, Hide not thy face, Hide not thy face from me in the day when I am in trouble.



Hide not thy face,



Hide not thy face, Hide not thy face, Hide not thy face, Hide not thy face from me in the day when I am in trouble.



# HEAR MY PRAYER. Concluded.

17

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains three measures of music, each with a long horizontal line above it indicating a sustained note. The lyrics 'In - cline thine ear, . . . . . In - cline thine ear, . . . . . In - cline thine ear un-to,' are written below the staff. The second staff is a piano accompaniment line with a treble clef, containing three measures of music. The third staff is another vocal line with a treble clef, containing three measures of music. The lyrics 'un - to me, un - to me' are written below the staff. The fourth staff is a piano accompaniment line with a bass clef, containing three measures of music. The lyrics 'In - cline thine ear, . . . . . In - cline thine ear, . . . . . In - cline thine ear un-to' are written below the staff. The fifth staff is another piano accompaniment line with a bass clef, containing three measures of music. The lyrics 'un - to me, un-to me,' are written below the staff.

In - cline thine ear, . . . . . In - cline thine ear, . . . . . In - cline thine ear un-to,

un - to me, un - to me

In - cline thine ear, . . . . . In - cline thine ear, . . . . . In - cline thine ear un-to

un - to me, un-to me,

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains three measures of music, each with a long horizontal line above it indicating a sustained note. The lyrics 'me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.' are written below the staff. The second staff is a piano accompaniment line with a treble clef, containing three measures of music. The third staff is another vocal line with a treble clef, containing three measures of music. The lyrics 'me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.' are written below the staff. The fourth staff is a piano accompaniment line with a bass clef, containing three measures of music. The lyrics 'me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.' are written below the staff. The fifth staff is another piano accompaniment line with a bass clef, containing three measures of music. The lyrics 'me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.' are written below the staff.

me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.

me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.

me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.

me in the day when I call up - on thee, Ans - wer me speed - i - ly, Hear my prayer.

# "GOD IS OUR REFUGE AND STRENGTH." Anthem.

THEO. F. SEWARD. By permission.

*p*

God is our refuge, our refuge and strength, our refuge, our refuge and strength, A ver-y present help in

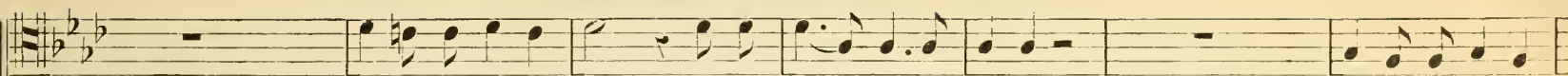
Our refuge, our refuge, our refuge and strength,

God is our refuge, our refuge and strength, our refuge, our refuge, our refuge and strength, A ver-y present help in

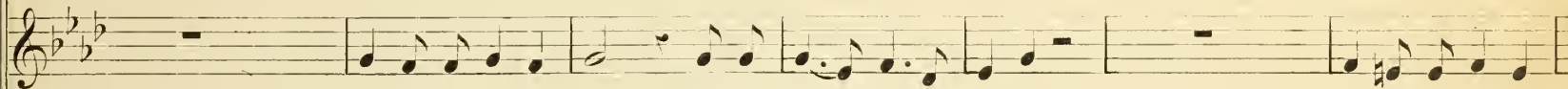
trouble, A very present help in trou-ble, our refuge and strength, A very present help in trouble.

trouble, A very present help in trou-ble, our refuge and strength, A very present help in trouble.

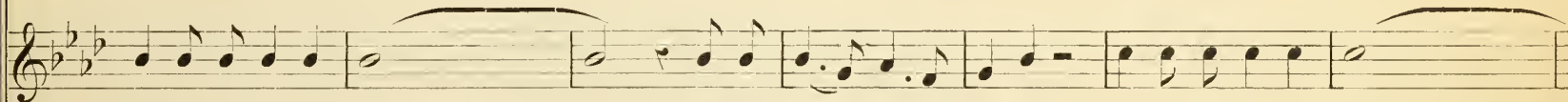




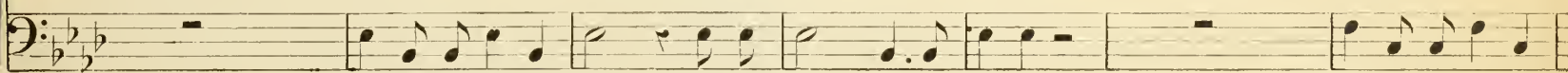
Therefore will not we fear, Tho' the earth be removed. Therefore will not we



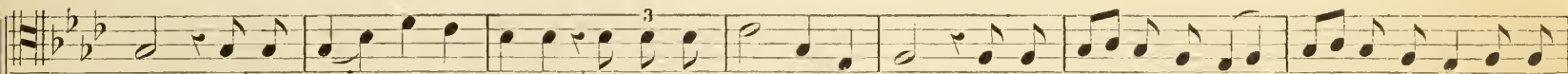
Therefore will not we fear,



Therefore will not we fear, Tho' the earth be removed. fear,



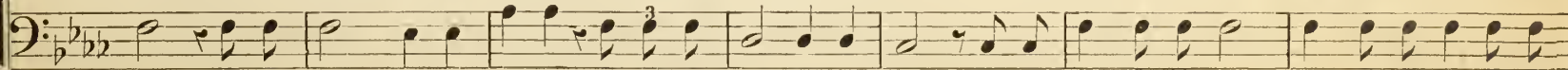
Therefore will not we fear, Therefore will not we



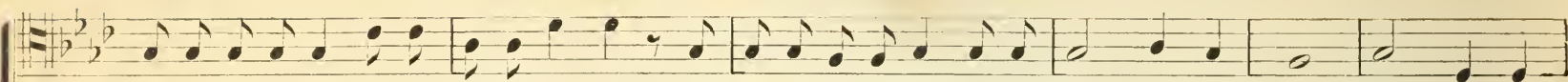
fear, Tho' the mountains be carried into the midst of the seas; Tho' the waters there - of roar, and be troubled, and



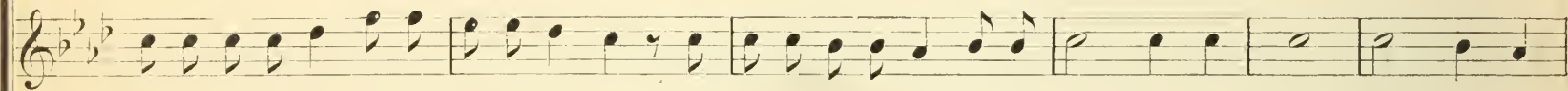
fear, Tho' the mountains be carried into the midst of the seas; Tho' the waters there - of roar, and be troubled, and



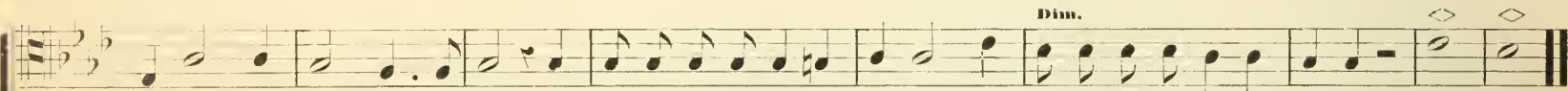
"GOD IS OUR REFUGE AND STRENGTH." Concluded.



tho' the mountains shake with the swelling thereof, And tho' the mountains shake with the swell-ing there - of, God is our



tho' the mountains shake with the swelling thereof, And tho' the mountains shake with the swell-ing there - of, God is our



ref-uge, our re - fuge and strength, A ve - ry present help in trou-ble, A ve - ry present help in trou-ble. A - men.



ref-uge, our re - fuge and strength, A ve - ry present help in trou-ble, A ve - ry present help in trou-ble. A - men.



# BOW DOWN THINE EAR. Anthem.

T. MARTIN TOWNE.

21



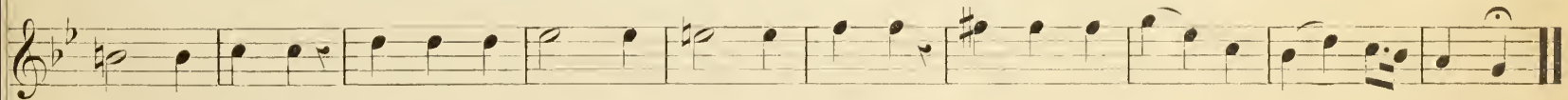
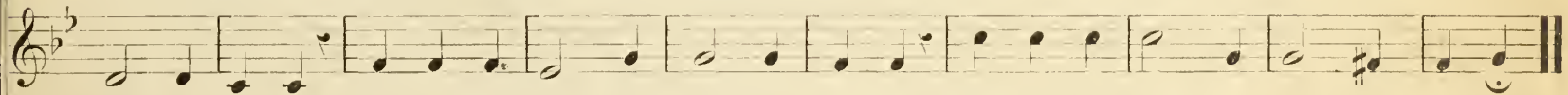
Bow down thine ear, O Lord, and hear me, Bow down thine ear, O Lord, and hear me, Bow down thine ear, O



Bow down thine ear, O Lord, and hear me, Bow down thine ear, O Lord, and hear me, Bow down thine ear, O



Lord, and hear me, Bow down thine ear, O Lord, and hear me, For I am poor, am poor and need - y.



Lord, and hear me, Bow down thine ear, O Lord, and hear me, For I am poor, am poor and need - y.





## BOW DOWN THINE EAR. Continued.

SOPRANO OR TENOR SOLO.

Be mer-ci-ful un-to me, O Lord, For dai-ly will I call, will I

Ritard.

QUARTET.

call up-on thee. Com-fort the soul, the soul of thy servant, For un-to thee do I

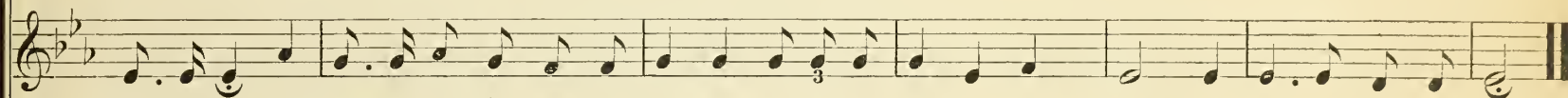
Com-fort the soul, the soul of thy servant, For un-to thee do I

Com-fort the soul, the soul of thy servant, For un-to thee do I

Com-fort the soul, the soul of thy servant, For un-to thee do I

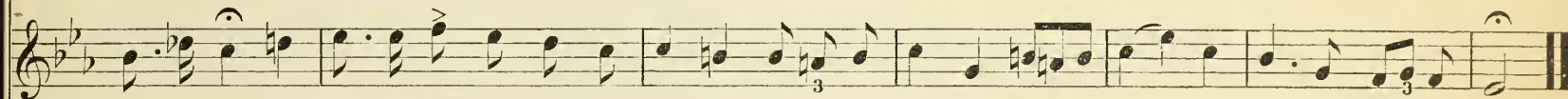


lift my soul, For thou, O Lord, art good and gra-cious, And of great mer-cy to them that call up-on thy name.



**Rall.**

**A tempo.**



lift my soul, For thou, O Lord, art good and gra-cious, And of great mer-cy to them that call up-on thy name.



**CHORUS.**



I will praise thee, O Lord, with all my heart, with all my heart, And I will glo-ri-fy thy



**fff**



I will praise thee, O Lord, with all my heart, with all my heart, And I will glo-ri-fy thy



## BOW DOWN THINE EAR. Concluded.

name, And I will glo - ri - fy thy name For ev - er - more, for ev - er - more, for ev - er -

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music is in 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first staff ends with a double bar line.

more, for ev - er - more. A - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men.

This system contains the next three staves of music. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music continues in 4/4 time. The lyrics are written below the staves. The first staff ends with a double bar line. The second and third staves also end with double bar lines.



"OPEN THOU MINE EYES." Sentence.

W. A. OGDEN.

25

Open thou mine eyes, Open thou mine eyes, Open thou mine eyes, that I may be-hold The

O - pen thou mine eyes, O - pen thou mine eyes,

Open thou mine eyes, Open thou mine eyes, Open thou mine eyes, that I may behold The

The

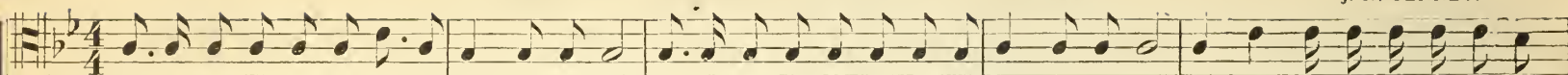
won - drous, wondrous things out of thy law, Out of thy law; O - pen thou mine eyes, O - pen thou mine eyes

wondrous things - - - out of thy law, Out of thy law; O - pen thou mine eyes, O - pen thou mine eyes.

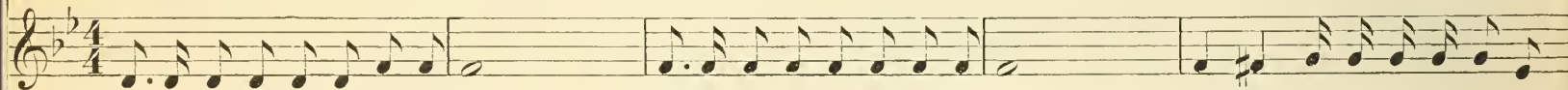
wondrous things, won drous things out of thy law.

## COMFORT YE MY PEOPLE. Anthem.

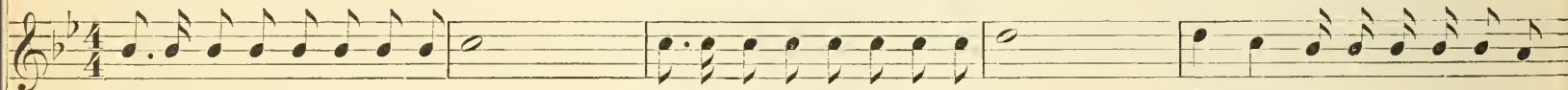
J. H. TENNEY.



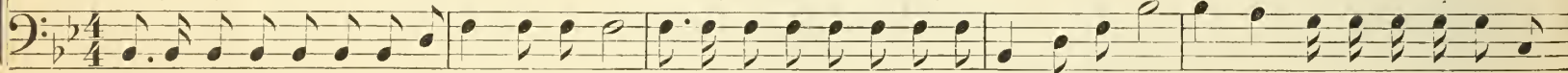
Comfort ye my people, saith your God, saith your God, Comfort ye my people, saith your God, saith your God, Speak ye com-fort-a - bly to Je-



Comfort ye my people, saith your God, Comfort ye my people, saith your God, Speak ye com-fort-a - bly to Je-

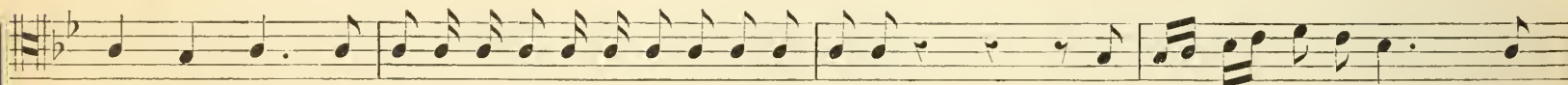


Comfort ye my people, saith your God, Comfort ye my people, saith your God, Speak ye com-fort-a - bly to Je-

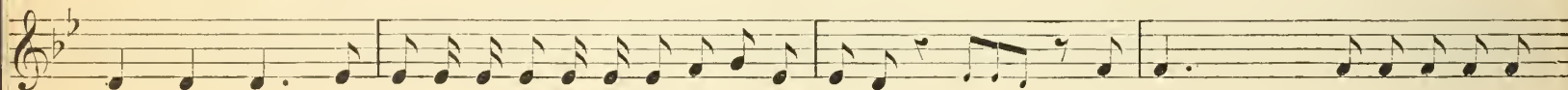


Saith your God,

Saith your God,



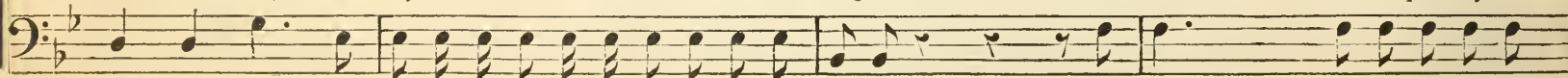
ru - sa - lem, And cry un - to her that her warfare is ac - complished : That her in - i - qui - ty is



ru - sa - lem, And cry un-to her that her warfare is ac - complished : That her in - i - qui - ty is



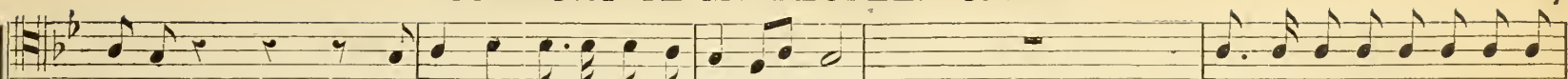
ru - sa - lem, And cry un-to her that her warfare is ac - complished : That her in - i - qui - ty is



That her in-i - qui - ty is

## COMFORT YE MY PEOPLE. Concluded.

27



par-doned,

That her in - i - qui-ty is par - doned.

Comfort ye my people, saith your

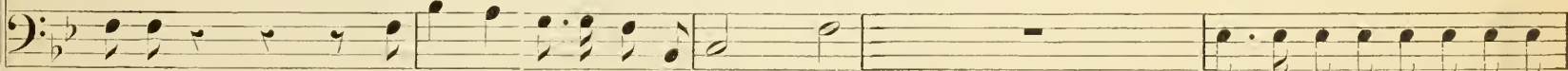


par-doned,

That her in - i - qui-ty is par - doned. Comfort ye my people, saith your God,



That her in - i - qui-ty is par - doned.



pardoned,

Com - fort ye my people, saith your



God,

Comfort ye my people, saith your God,

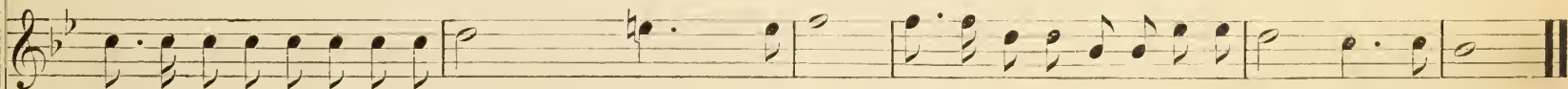
Comfort ye my people, saith your God, saith your God.



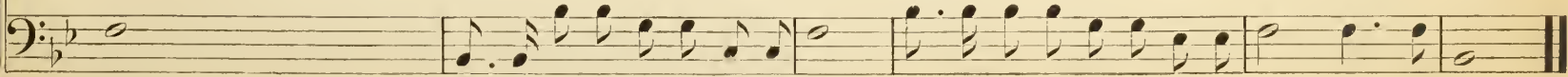
Comfort ye my people, saith your God,

saith your God,

Comfort ye my people, saith your God, saith your God.



Comfort ye my people, saith your God, saith your God.



God,

Comfort ye my people, saith your God,



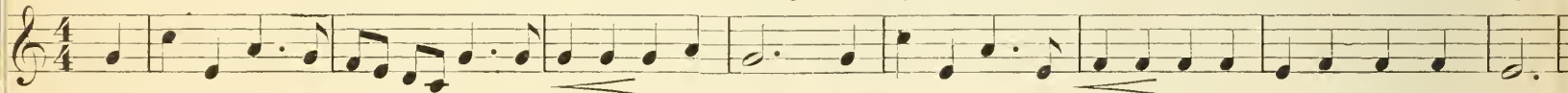
“TO OUR REDEEMER’S GLORIOUS NAME.”

W. HEWITT.

*f* **Moderato.**



To our Redeem - er's glo - ri-ous name A - wake the sa - cred song ; O may his love, im-mor - tal flame, Tune ev - ery heart and tongue.

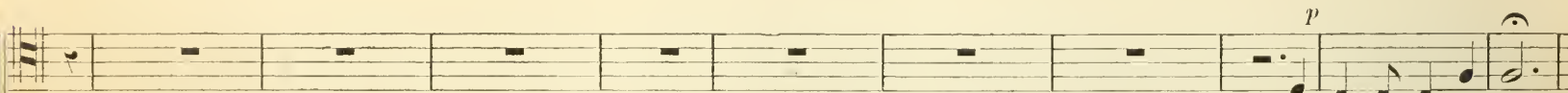


*f*

To our Re-deem - er's glo - rious name . A - wake the sa - cred song ; O may his love , im-mor-tal flame , Tune ev - ery heart and tongue .



His love, what mortal thought can reach? What mortal tongue display? Im-ag-in-a-tion's ut-most stretch In wonder dies away, In wonder dies away.

 $mf$ 

17

**Pia Lento.**

233



His love, what mortal thought can reach? What mortal tongue display? Imagination's utmost stretch In wonder dies away, In wonder dies away.



*mf* *f*

Dear Lord, while we, a - dor - ing, pay Our hum-ble thanks to thee, May ev - ery heart with rap-ture say, "The Sa-viour died for me!"

*Pia Lento.* *f A tempo.*

May ev - ery heart with rap - ture say, "The Sav-iour died for me!"

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic and a crescendo leading to a forte (*f*) dynamic. The lyrics are: "Dear Lord, while we, a - dor - ing, pay Our hum-ble thanks to thee, May ev - ery heart with rap-ture say, 'The Sa-viour died for me!'". The middle staff is a piano accompaniment in treble clef, starting with a piano (*Pia Lento.*) section and then moving to a forte (*f*) section marked "A tempo.". The bottom staff is a bass line in bass clef, also following the dynamic changes. The system concludes with a repeat sign.

*mf* *f* *ff*

Oh, may the sweet, the bliss-ful theme, Fill ev - ery heart and tongue, Till stran-gers love thy charm-ing name, And join the sacred song.

*mf* *f* *ff*

Oh, may the sweet, the bliss - ful theme, Fill ev - ery heart and tongue, Till stran-gers love thy charm - ing name, And join the sacred song.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef, starting with a mezzo-forte (*mf*) dynamic and building to a fortissimo (*ff*) dynamic. The lyrics are: "Oh, may the sweet, the bliss-ful theme, Fill ev - ery heart and tongue, Till stran-gers love thy charm-ing name, And join the sacred song.". The middle staff is a piano accompaniment in treble clef, mirroring the dynamic progression from *mf* to *f* to *ff*. The bottom staff is a bass line in bass clef, also following the dynamic changes. The system concludes with a repeat sign.

# "TO OUR REDEEMER'S GLORIOUS NAME." Concluded.


*f* Repeat *p*

To our Redeem-er's glo-rious name, A-wake the sa-cred song, Oh! may his love, im-mor-tal flame, Tune ev-ery heart and tongue, Tune ev-ery heart and tongue.

*f* Repeat *p* without Inst.

To our Redeem-er's glo-rious name, A-wake the sa-cred song, Oh! may his love, im-mor-tal flame, Tune ev-ery heart and tongue, Tune ev-ery heart and tongue.

*ff* *Maestoso.*

Ped. 

## "THIS IS HIS COMMANDMENT." Solo and Chorus.

A. J. ABBEY.

*Moderato.*

*f* *mf* *mp*

That we should believe on the name of his Son Jesus Christ, and love one another,

**DUET.** **CHORUS.** *mf* *mp*

And this is his com-mand-ment, That we should believe on the name of his Son Jesus Christ, and love one another, And

**SOLO.** *mf* *mp*

And this is his com-mand-ment, That we should believe on the name of his Son Jesus Christ, and love one another, And

*f* *mf* *mp*



# "THIS IS HIS COMMANDMENT." Continued.

31



# "THIS IS HIS COMMANDMENT." Continued.

By his Spir - it which he hath giv - en us, Which he hath giv - en us, He hath giv - en us.

By his Spir - it which he hath giv - en us, Which he hath giv - en us, He hath giv - en us.

He hath giv - en us.

Slow. Slow. Coda.

## COME UNTO ME ALL YE THAT LABOR. Motet.

W. IRVING HARTSHORN.

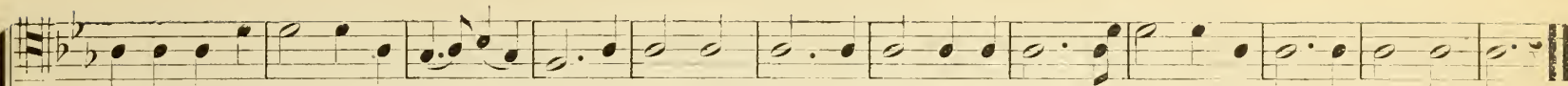
Come un - to me, all ye that la - bor and are heav - y la - den, and I will give you rest. and I will give you rest.

Come un - to me, all ye that la - bor and are heav - y la - den, and I will give you rest, and I will give you rest.

*mp* *Cres.* *Dim.*

# COME UNTO ME ALL YE THAT LABOR. Concluded.

33



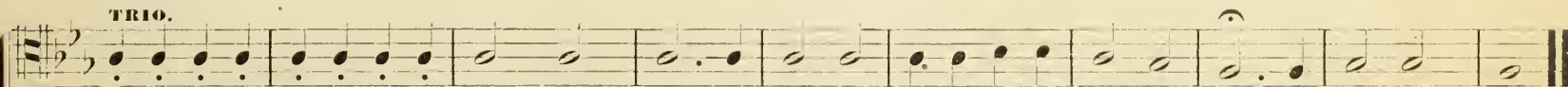
Take my yoke upon you and learn of me, for I am meek and low - ly in heart, and ye shall find rest un - to your souls ;



Take my yoke upon you and learn of me, for I am meek and low - ly in heart, and ye shall find rest un - to your souls ;



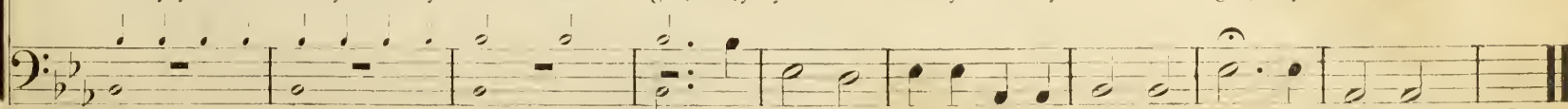
## TRIO.



For my yoke is eas - y and my bur - den light, My yoke is eas - y and my bur - den light, My bur - den light.



For my yoke is eas - y and my bur - den light, My yoke is eas - y and my bur - den light, My bur - den light.



Ped. Svi.

3

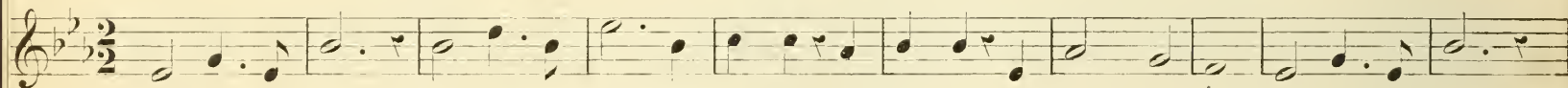


## PRAISE YE THE LORD. Anthem.

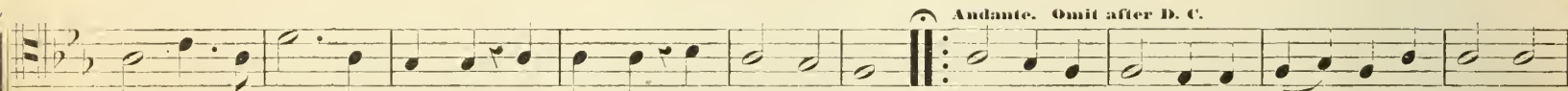
Words and Music by J. H. LESLIE. By per.

*Allegro.*

Praise ye the Lord! Praise ye the Lord! Oh, praise him, Oh, praise him, for he is good! Praise ye the Lord!



Praise ye the Lord! Praise ye the Lord! Oh, praise him, Oh, praise him, for he is good! Praise ye the Lord!

*Andante. Omit after D. C.*

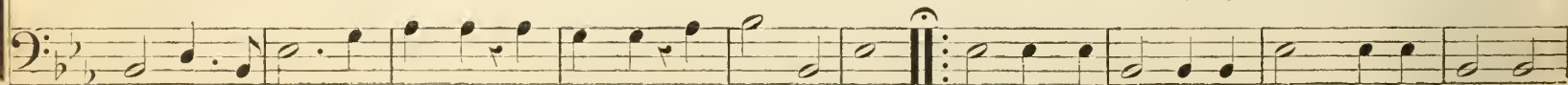
Praise ye the Lord! Oh, praise him! Oh, praise him for ev - er - more.

{	For he is gra-cious and full	of com - pas - sion,
{	He will have mer - cy up - on	his an - oint - ed,



Praise ye the Lord! Oh, praise him! Oh, praise him for ev - er - more.

{	For he is gra-cious and full	of com - pas - sion,
{	He will have mer - cy up - on	his an - oint - ed,



# PRAISE YE THE LORD. Continued.

35

1st time.

2d time.

D. C.

He is mer - ci - ful and slow to an - ger,

(Omit . . . . .) He will a - bun - dantly sup - ply their need. Praise the Lord!

Praise, oh,

He is mer - ci - ful and slow to an - ger,

(Omit . . . . .) He will a - bun - dantly sup - ply their need. Praise the Lord!

1st time.

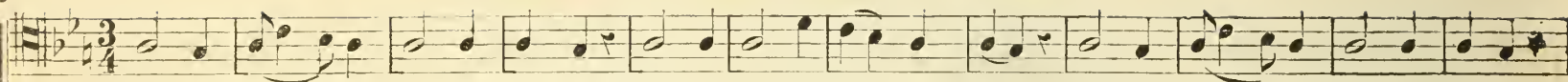
2d time.

Praise the Lord! Praise and magni - fy Je - ho - vah! Praise the Lord! Praise the Lord! Praise, oh, praise his holy name, ho - ly name!

Praise and mag - ni - fy Je - ho - vah! Praise, oh, praise his ho - ly name, name!

Praise the Lord! Praise and magni - fy Je - ho - vah! Praise the Lord! Praise the Lord! Praise, oh, praise his holy name, ho - ly name!

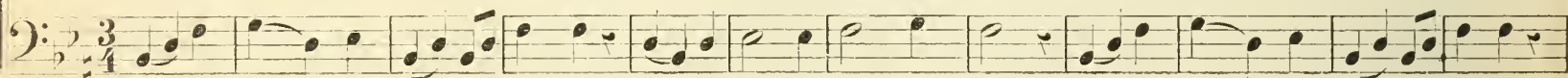
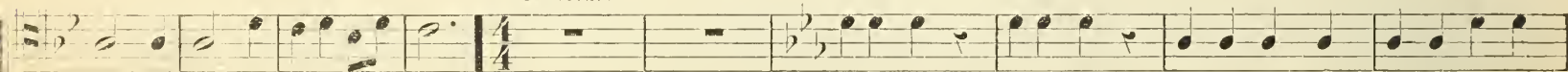
## PRAISE YE THE LORD. Continued.



All ye na - tions, come a - dore him, Come, and make your wants his care ; Bow with rev - 'rence now be - fore him,

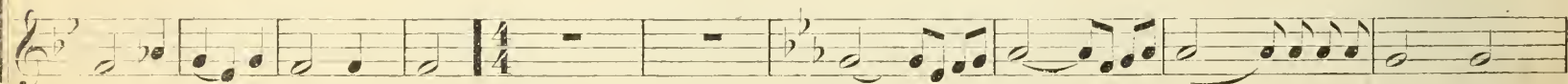
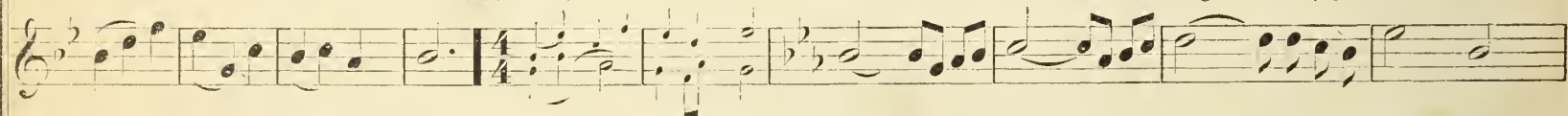


All ye na - tions, come a - dore him, Come, and make your wants his care ; Bow with rev - 'rence now be - fore him,

*Moderato.*

He will hear your humble prayer.

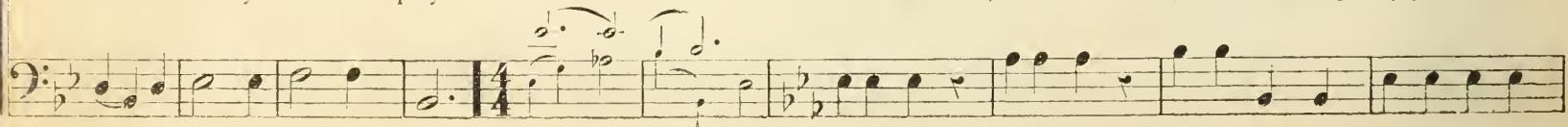
Praise the Lord, Praise the Lord, Praise and mag - ni - fy Je-ho-vah !

*Instrument.*

Praise, oh, praise and mag - ni-fy Je-ho - vah !

He will hear your humble prayer.

Praise the Lord, Praise the Lord, Praise and mag-ni-fy Jeho-vah !

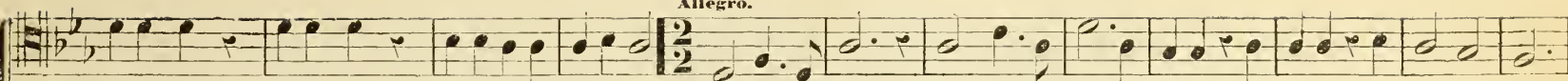




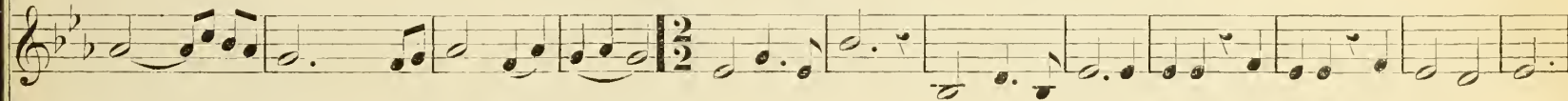
# PRAISE YE THE LORD. Concluded.

37

*Allegro.*



Praise the Lord, Praise the Lord, Praise, oh praise his holy name. Praise ye the Lord, Praise ye the Lord, Oh praise him, Oh praise him for - ev - er - more.



Praise, oh praise his ho - ly name.



Praise the Lord, Praise the Lord, Praise, oh praise his holy name. Praise ye the Lord, Praise ye the Lord, Oh praise him, Oh praise him for - ev - er - more.



Oh praise him, Oh praise him, Oh praise him, Oh praise him, Oh praise him, Oh praise him for-ev - er - more, for - ev - er - more, Praise ye the Lord.



*Ac  
Cres*

*cel*

*een*

*le*

*ran*

*do.  
do.*



Oh praise him, Oh praise him, Oh praise him, Oh praise him, Oh praise him, Oh praise him for-ev - er - more, for - ev - er - more, Praise ye the Lord.



## SHOW ME THY WAYS. Anthem.

W. A. OGDEN.

**Andante.**

**CHORUS.** **DUET.** **CHORUS.** **CHORUS.**

Show me thy ways, Show me thy ways, O Lord, Teach me thy paths,

**DUET.**

Show me thy ways, O Lord, Show me thy ways, Teach me thy paths,

**SOLO.**

Show me thy ways O Lord, Teach me thy paths, . . .

Show me thy ways, Show me thy ways, O Lord, Teach me thy paths, !

**CHORUS.** **CHORUS.** **CHORUS.**

Teach me thy paths, Lead me in thy truth, Lead me in thy truth, Lead me, Lead me,

Teach me thy paths, Lead me in thy truth, Lead me in thy truth, Lead me, Lead me,

**SOLO.** **SOLO.** **SOLO.**

Teach me thy paths, . . . Lead me in thy truth, . . . Lead me in thy truth, . . . Lead me, Lead me,

Teach me thy paths, Lead me in thy truth, Lead me in thy truth, Lead me, Lead me,

Lead me in thy truth, and teach me thy ways. Teach me thy paths, Teach me thy paths, Teach me thy paths, and

Lead me in thy truth, and teach me thy ways.

Lead me in thy truth, and teach me thy ways. Teach me thy paths, Teach me thy paths, Teach me thy paths, and

*Allegretto.*

show me thy ways. For thou art the God of my sal-va-tion, Thou art the God of my sal-va-tion, Thou art the God of

show me thy ways For thou art the God of my sal-va-tion, Thou art the God of my sal-va-tion, Thou art the God of



SHOW ME THY WAYS. Concluded.

1st time small notes.

my sal - va - tion, On thee do I wait all the day. A - - - men, a - - - men.

my sal - va - tion, On thee do I wait all the day. A - - - men, a - - - men.

I DO NOT ASK. Hymn Chant.

W. HEWITT.

1. I do not ask, O Lord, that thou shouldst shed Full ra - diance here; Give but a ray of peace, that I may.....tread With - out a fear.

2. I do not ask my cross to understand, My.....way to see; Better in darkness just to feel thy.....hand, And fol - low thee.

3. Joy is like restless day; but peace divine Like....qui - et night. Lead me, O Lord, till perfect day shall.....shine Through peace to light.

# "HARK! WHAT MEAN THOSE HOLY VOICES."

41

(SUITABLE FOR CHRISTMAS.)

Arranged from Donizetti, by NATHAN BARKER.

Moderato.

**SOPRANO.**

1. Hark! what
  2. Hear them
  3. Haste! ye
- TENOR.**

mean those ho - ly voic - es, Sweet - ly sound - ing through the skies?  
 tell the wond - rous sto - ry, Hear them chant in hymns of joy,  
 mor - tals, to a - dore him; Learn his name, and taste his joy,

# "HARK! WHAT MEAN THOSE HOLY VOICES." Continued.

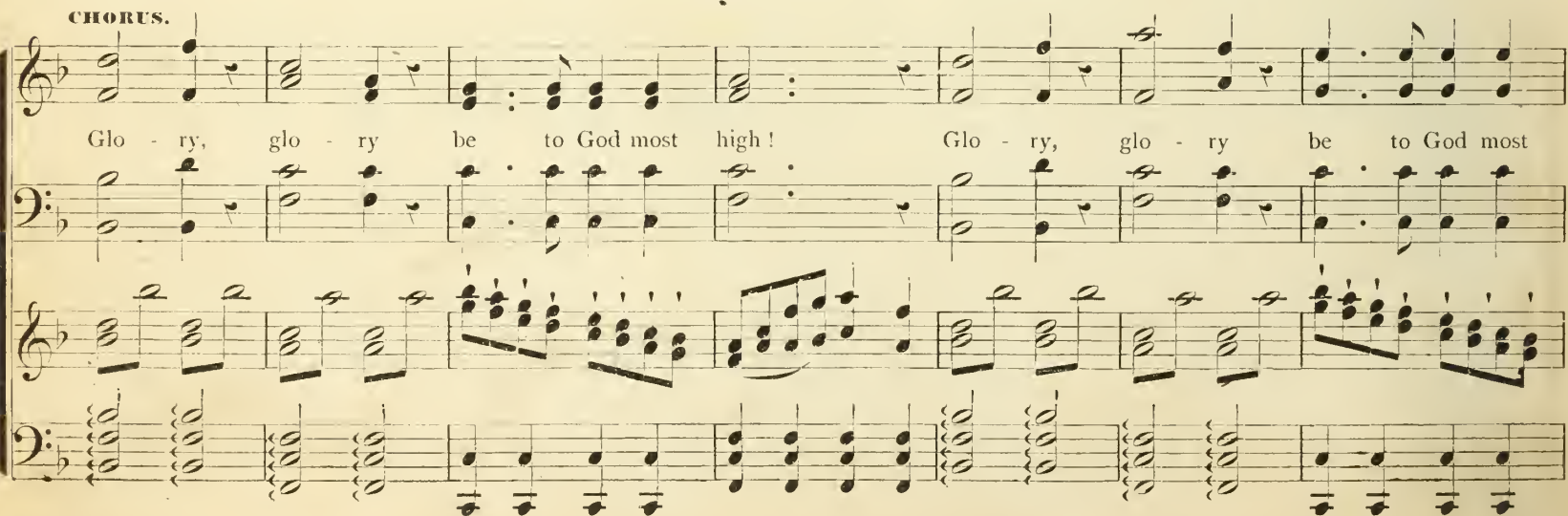
## SEMI-CHORUS.

Repeat 4 measures for Interlude. D. C. al Seg. for 2d & 3d verses. 



Lo! th' angel - ic host re - joice - es, Heaven - ly hal - le - lu - jahs rise.  
 Glo - ry in the high - est, glo - ry! Glo - ry be to God on high.  
 Till in heaven ye sing be - fore him, Glo - ry be to God most high.

## CHORUS.



Glo - ry, glo - ry be to God most high! Glo - ry, glo - ry be to God most



high! *f* Glory be to God most high! *p* Glory be to God most high! . . . . .

The musical score consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The vocal line starts with a whole note 'high!', followed by a series of eighth notes for 'Glory be to God most high!', then a half note 'Glory be to God most high!' with a long melisma. The piano accompaniment provides a steady eighth-note accompaniment. The second system continues the piano accompaniment with various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

**HOW BEAUTIFUL UPON THE MOUNTAINS.** E. P. NOYES.

*Moderato.*

How beau - ti - ful up - on the mountains, - How

How beau - ti - ful up - on the mount - ains, Are the feet . . . of him

How beau - ti - ful up - on the mount - ains, How beau - ti - ful up - on the mount - ains, Are the feet . . . of him, . That

The musical score is in 4/4 time with a key signature of one sharp (F#). It features three vocal parts and a piano accompaniment. The first vocal part has a melisma on 'How'. The second vocal part enters with 'How beau - ti - ful up - on the mount - ains, Are the feet . . . of him'. The third vocal part enters with 'How beau - ti - ful up - on the mount - ains, How beau - ti - ful up - on the mount - ains, Are the feet . . . of him, . That'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

## HOW BEAUTIFUL UPON THE MOUNTAINS. Continued.

beau - ti - ful up-on the mountains, Are the feet of him, That bringeth good tid - ings, That pub - lish - eth peace, That

Are the feet . . . of him,

bring - eth good tid - ings, Are the feet . . . of him, That bring-eth good tid - ings, That pub - lish - eth peace, That

beau - ti - ful up-on the mountains,

Detailed description: This block contains the first system of a musical score. It features three staves: a soprano staff (treble clef, key of D major), an alto staff (treble clef, key of D major), and a bass staff (bass clef, key of D major). The lyrics are written below the staves, with some words spanning across measures. The music is in a hymn style with a steady rhythm.

pub-lish-eth peace, That bring-eth good tid - ings, good tid - ings of good, That publisheth sal - va - tion, That saith un - to Zi - on,

pub-lish-eth peace, That bring-eth good tid - ings, good tid - ings of good, That publisheth sal - va - tion, That saith un - to Zi - on,

Detailed description: This block contains the second system of the musical score. It continues with the same three-staff format (soprano, alto, and bass staves in D major). The lyrics continue across the staves, maintaining the same musical style and notation as the first system.

HOW BEAUTIFUL UPON THE MOUNTAINS. Continued.

**ff** **DUET. TENOR or SOPRANO.**

Thy God reign - eth, Thy God reign - eth. The watch - men shall lift up their voice, with the

**ALTO.**

Thy God reign - eth, Thy God reign - eth,

**ff**

voice . . . to - geth - er shall . they sing, . For they shall see eye to eye, When the



## HOW BEAUTIFUL UPON THE MOUNTAINS. Continued.

*f* Allegro.

Lord shall bring again Zi - on. Break forth in - to joy! Break forth in - to joy, Sing to-gether,

Sing to -

*f* Allegro.

Break forth in - to joy! Break forth in - to joy! Sing to geth - er,

ye waste plac - es, Sing to - geth - er, ye waste plac - es, ye waste plac - es of Je - ru - sa - lem;

geth - er, ye waste plac - es, ye waste plac - es of Je - ru - sa - lem; For the

ye waste plac - es, Sing to geth - er, ye waste plac - es, ye waste plac - es of Je - ru - sa - lem;

# HOW BEAUTIFUL UPON THE MOUNTAINS. Concluded.

47

For the Lord hath com-fort - ed his peo - ple, He hath re-deem - ed, re-deem - ed Je-

Lord hath com-fort - ed his peo - ple,

For the Lord hath com-fort - ed his peo - ple, He hath re-deem-ed, re-deem-ed Je-

This system contains the first three staves of the musical score. The top staff is in G major (one sharp) and begins with a whole rest. The second staff is in treble clef and contains the vocal melody. The third staff is in bass clef and provides the bass line. The lyrics are written below the staves.

Ae - - - cel - - - le - - - ran - - - do. Ad lib. >

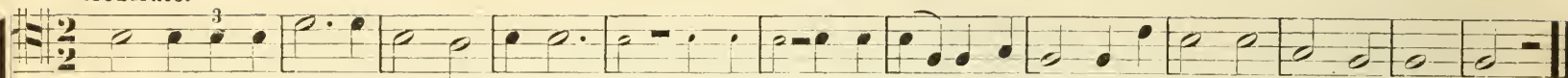
ru - sa - lem. Break forth in - to joy! Break forth in - to joy! Break forth in - to joy! Break forth in - to joy!

ru - sa - lem. Break forth in - to joy! Break forth in - to joy! Break forth in - to joy! Break forth in - to joy!

This system contains the last three staves of the musical score. The top staff continues the vocal melody with the lyrics 'Ae - - - cel - - - le - - - ran - - - do.' and 'Ad lib.' with a fermata. The second and third staves provide the bass line for the chorus. The lyrics are written below the staves.

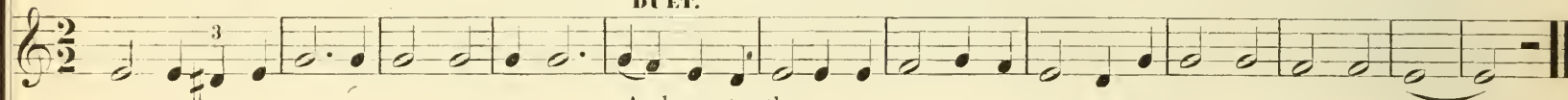
## PRAISE WAITETH FOR THEE. Anthem.

W. IRVING HARTSHORN.

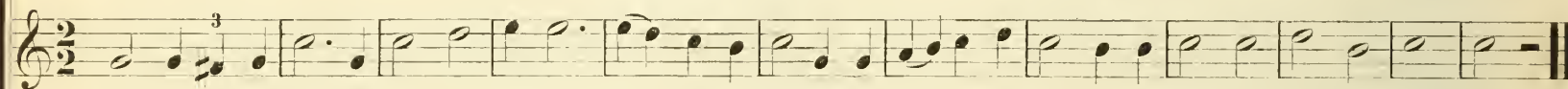
*Moderato.*

Praise wait-eth for thee, O God, in Zi - on,

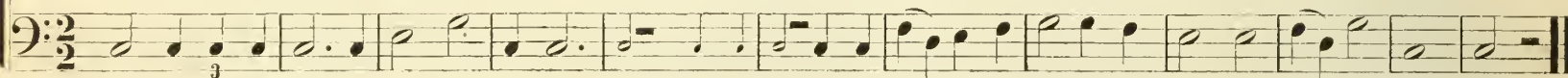
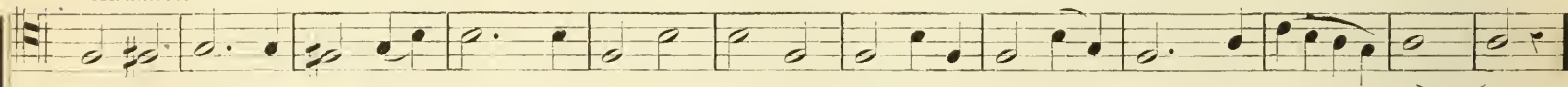
Shall the vow be per-form-ed, O thou that hear - est prayer.

**DUET.**

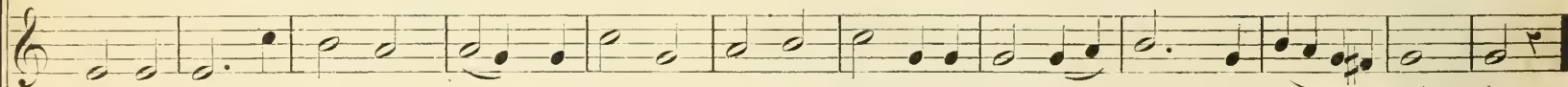
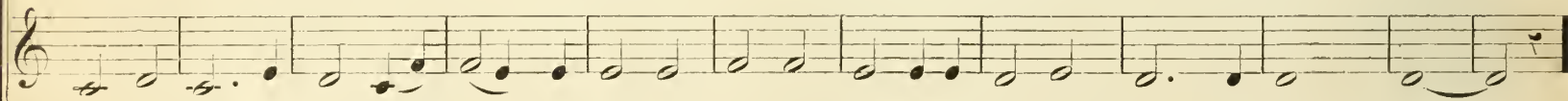
And un - to thee,



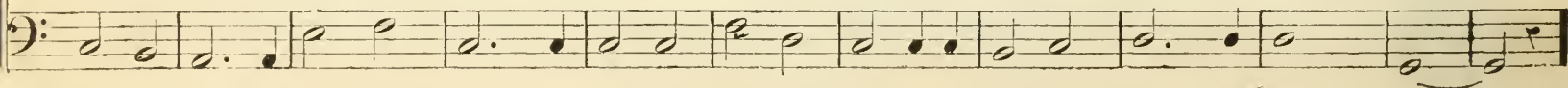
Praise wait-eth for thee, O God, in Zi - on, And un - to thee, Shall the vow be per-form-ed, O thou that hear - est prayer.

*Andante.*

Un - to thee shall all flesh come, Thou God of my sal - va - tion, Thou God of my sal - va - tion.



Un - to thee shall all flesh come, Thou God of my sal - va - tion, Thou God of my sal - va - tion.





# PRAISE WAITETH FOR THEE. Continued.

49

The pas - tures are cloth-ed with flocks,

Thou send-est the rain on the earth,      Thou crown-est the year with thy good - ness,

The pas-tures are cloth-ed with flocks,

Detailed description: This system contains four staves of music. The first staff is a vocal line with a treble clef, starting with a whole rest followed by eighth and sixteenth notes. The second staff is a vocal line with a treble clef, featuring a melodic line with eighth and sixteenth notes. The third staff is a vocal line with a treble clef, continuing the melodic line. The fourth staff is a bass line with a bass clef, providing a harmonic foundation with whole and half notes.

*ff* **CHORUS. Allegro.**

The val - leys are cov - ered with corn, . . . . They shout, they shout, they shout for joy, They shout and they sing!

The val - leys are cov - ered with corn, . . . . They shout, they shout, they shout for joy, They shout and they sing!

Detailed description: This system contains four staves of music for the chorus. The first staff is a vocal line with a treble clef, marked with a forte (ff) dynamic and an accent. The second staff is a vocal line with a treble clef, continuing the chorus melody. The third staff is a vocal line with a treble clef, providing a harmonic accompaniment. The fourth staff is a bass line with a bass clef, featuring a melodic line with eighth and sixteenth notes. The tempo is marked 'Allegro'.

## PRAISE WAITETH FOR THEE. Concluded.

First system of the musical score. It consists of four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The key signature has one sharp (F#). The tempo is marked with a '3' above the first measure of each staff, indicating a triplet. The lyrics are: 'Praise wait-eth for thee, O God, in Zi-on, O God, O God,'.

Praise wait-eth for thee, O God, in Zi-on, O God, O God,

Second system of the musical score. It consists of four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The key signature has one sharp (F#). The tempo is marked with a '3' above the first measure of each staff, indicating a triplet. The lyrics are: 'Praise wait-eth for thee, O God, for thee, O God, for thee, in Zi-on, A-men, A-men.'.

Praise wait-eth for thee, O God, for thee, O God, for thee, in Zi-on, A-men, A-men.

# THE LORD IS MY ROCK. Anthem.

W. A. OGDEN. 51

**Animated.**  
**SOLI.**

**DUO.**

**ff** **CHORUS.**



The Lord is my rock, and my fortress, and my de-liv'-rer, The Lord is my rock, and my fortress, and my de-liv'-rer, The

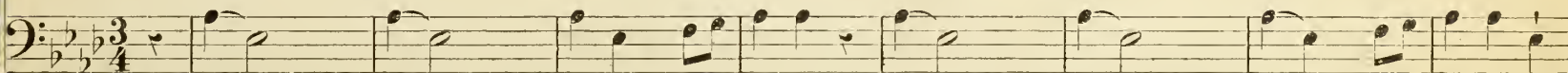


Play accompaniment an octave lower than written.

**Instrument.**



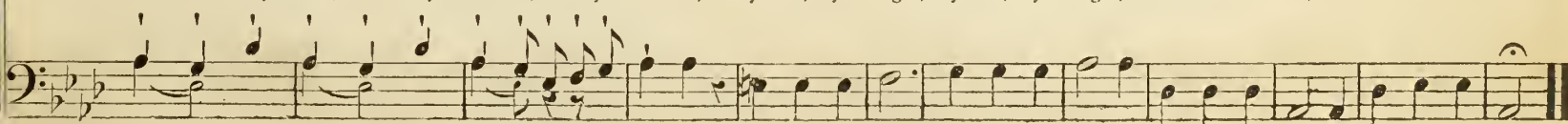
The



Lord is my rock, and my fortress, and my de-liv'-rer, My God, my strength, My God, my strength, In whom do I trust, In whom do I trust.



Lord is my rock, and my fortress, and my de-liv'-rer, My God, my strength, My God, my strength, In whom do I trust, In whom do I trust.





THE LORD IS MY ROCK. Continued.

*f* **Dim. e Rall.**

**DUET.** *p* **Cres.** *f* **Dim. e Rall.**

Who is worthy to be praised, Who is worthy to be praised, Worthy to be praised, My God, my strength.

I will call up - on the Lord, I will call up - on the Lord,

**Majestically. A tempo.**

**Unison.** *ff*

or who is God save the Lord, And who is my rock save our God! He liv - eth for - ev - er, He liv - eth for - ev - er!

**A tempo.** *ff*

**Unison.**

For who is God save the Lord, And who is my rock save our God! He liv - eth for - ev - er. He liv - eth for - ev - er!

# THE LORD IS MY ROCK. Concluded.

53

1st time. 2d time.

Blessed be my rock, Blessed be my rock, Blessed be my rock, for - ev - er - more, Blessed be my rock, for - ev - er - more,

Blessed be my rock,

And blessed be my rock, Blessed be my rock, Blessed be my rock, Blessed be my rock, for - ev - er - more, Blessed be my rock, for - ev - er - more,

The musical score consists of four staves. The first staff is in bass clef and contains the lyrics 'Blessed be my rock, Blessed be my rock, Blessed be my rock, for - ev - er - more, Blessed be my rock, for - ev - er - more,'. The second staff is in treble clef and contains the lyrics 'Blessed be my rock,'. The third staff is in treble clef and contains the lyrics 'And blessed be my rock, Blessed be my rock, Blessed be my rock, Blessed be my rock, for - ev - er - more, Blessed be my rock, for - ev - er - more,'. The fourth staff is in bass clef and contains the lyrics 'Blessed be my rock, Blessed be my rock, Blessed be my rock, for - ev - er - more, Blessed be my rock, for - ev - er - more,'. The score includes various musical notations such as notes, rests, and repeat signs.

1st time. *p* 2d time. *ff* D. C.

I will praise thee, O Lord, my strength, the horn of my sal - va - tion, I will praise thee, O Lord, my strength, my buck - ler and my shield.

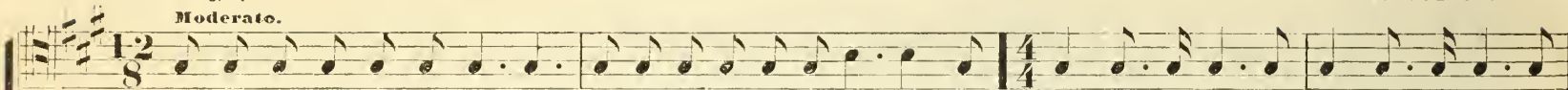
I will praise thee, O Lord, my strength, the horn of my sal - va - tion, I will praise thee, O Lord, my strength, my buck - ler and my shield.

The musical score consists of four staves. The first staff is in bass clef and contains the lyrics 'I will praise thee, O Lord, my strength, the horn of my sal - va - tion, I will praise thee, O Lord, my strength, my buck - ler and my shield.' The second staff is in treble clef and contains the lyrics 'I will praise thee, O Lord, my strength, the horn of my sal - va - tion, I will praise thee, O Lord, my strength, my buck - ler and my shield.' The third staff is in treble clef and contains the lyrics 'I will praise thee, O Lord, my strength, the horn of my sal - va - tion, I will praise thee, O Lord, my strength, my buck - ler and my shield.' The fourth staff is in bass clef and contains the lyrics 'I will praise thee, O Lord, my strength, the horn of my sal - va - tion, I will praise thee, O Lord, my strength, my buck - ler and my shield.' The score includes various musical notations such as notes, rests, and repeat signs.

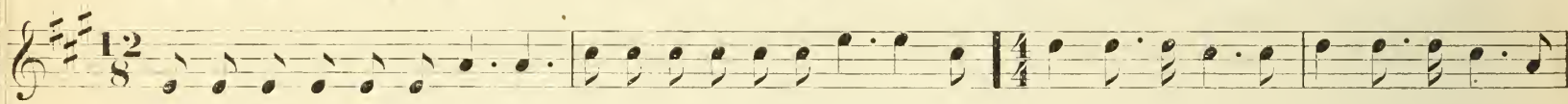
# "ENTER YE IN AT THE STRAIT GATE." Anthem

MATT. vii. 13, 14.

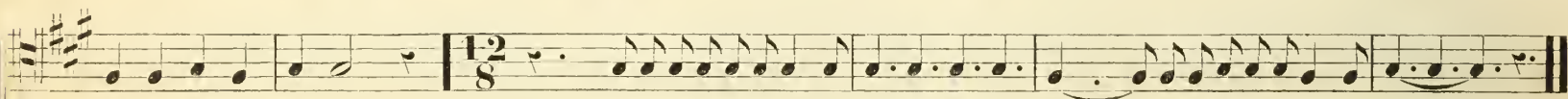
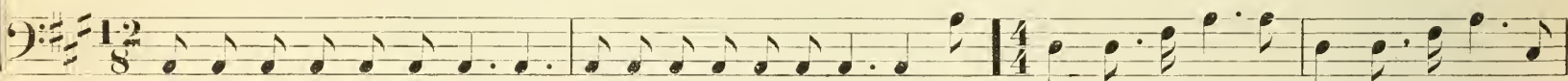
W. A. OGDEN.

*Moderato.*

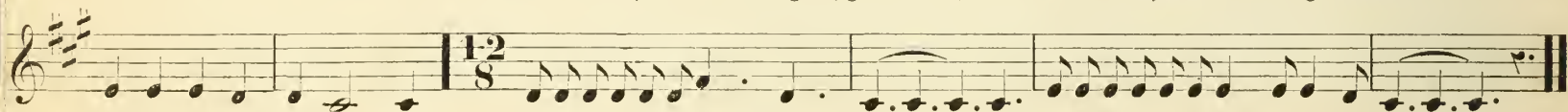
En - ter ye in at the strait gate, Enter ye in at the strait gate, For wide is the gate and broad is the way that



En - ter ye in at the strait gate, Enter ye in at the strait gate, For wide is the gate and broad is the way that



lead - eth to de - struc-tion, many there be which go in, go in thereat, And ma - ny there be which go in thereat. . . .



lead - eth to de - struc-tion, And many there be which go in, there - at, . . . And many there be which go in, go in thereat. . . .



lead - eth to de - struc-tion, many there be which go in, go in thereat, And ma - ny there be which go in thereat. . . .



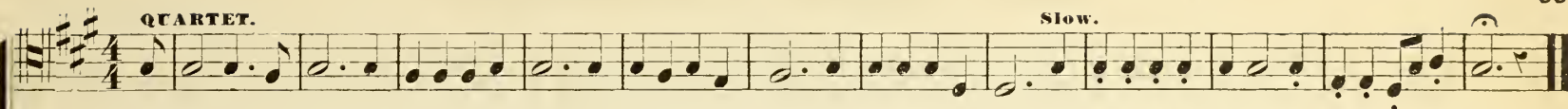


# "ENTER YE IN AT THE STRAIT GATE." Concluded.

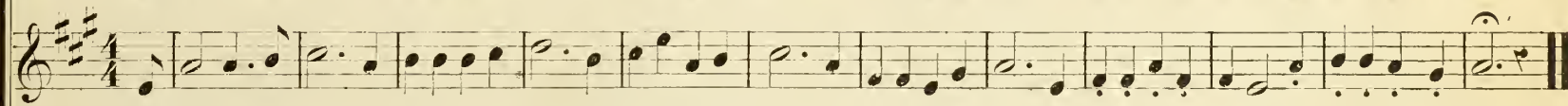
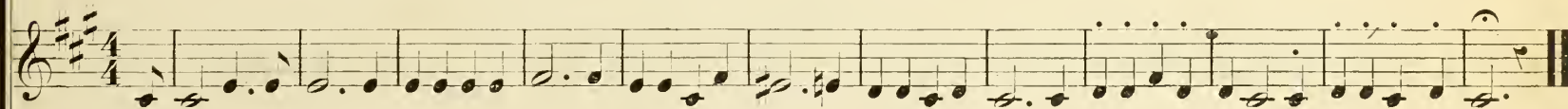
55

QUARTET.

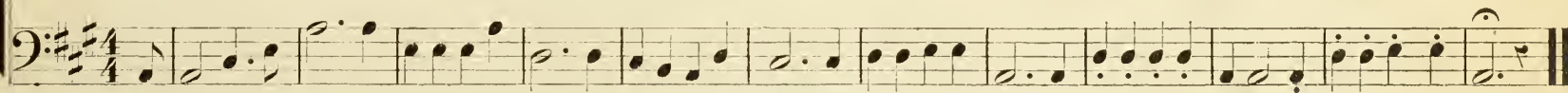
Slow.



But strait is the gate and narrow is the way that leadeth un-to life, that leadeth un-to life, And few there be that find it; For narrow is the way.

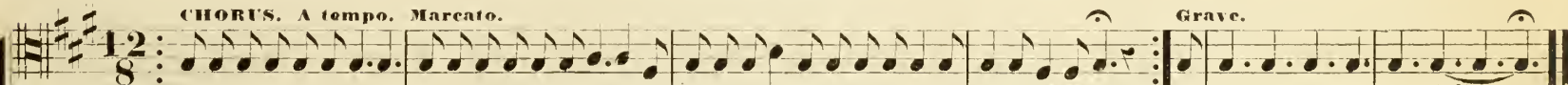


But strait is the gate and narrow is the way that leadeth un-to life, that leadeth un-to life, And few there be that find it; For narrow is the way.



CHORUS. A tempo. Marcato.

Grave.



Enter ye in at the strait gate, Enter ye in at the strait gate, For strait is the gate and narrow the way which leadeth unto life, And few there be that find it.



Enter ye in at the strait gate, Enter ye in at the strait gate, For strait is the gate and narrow the way which leadeth unto life, And few there be that find it.



# HOW LOVELY IS ZION. Anthem

SUITABLE FOR DEDICATION.

L. O. EMERSON, by per.

Oh, how love-ly, how love-ly is Zi-on, Zi-on,

Oh, how love-ly, how love-ly is Zi-on, Zi-on,

Oh, how love-ly, oh, how love-ly, How love-ly is Zi-on, How love-ly is Zi-on, Zi-on,

ci - ty of our God, Oh, how love-ly, how love-ly is Zi-on, Zi-on, ci - ty of our God:

ci - ty of our God, Oh, how love-ly, how love-ly is Zi-on, Zi-on, ci - ty of our God;

# HOW LOVELY IS ZION. Concluded.

57

How love - ly is Zi - on! Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

Oh, how love-ly, how love-ly is Zi - on! Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

How love - ly is Zi - on! Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee!

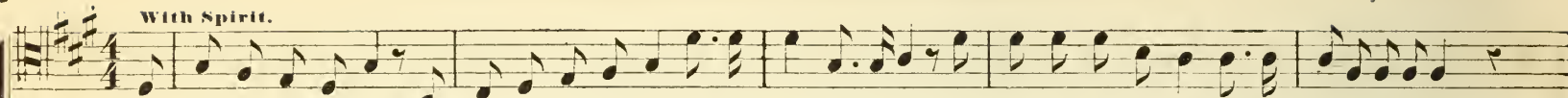
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee!



# "AWAKE! PUT ON THY STRENGTH." Anthem.

J. H. TENNEY.

With Spirit.



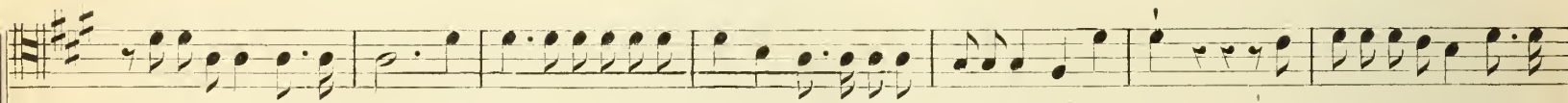
A - wake! put on thy strength, Put on thy strength, O arm of the Lord, of the Lord; Put on thy strength, O arm of the Lord, put on thy strength,



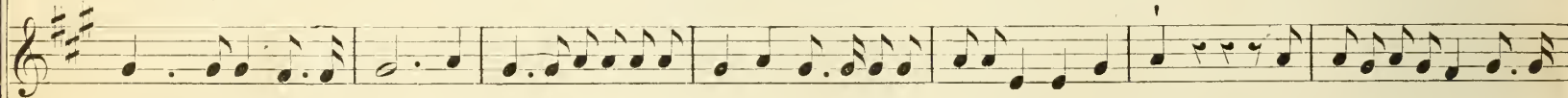
Put on thy



A - wake! put on thy strength, Put on thy strength, O arm of the Lord, of the Lord; Put on thy strength, O arm of the Lord, put on thy strength, . . .



thy strength, O arm of the Lord. A - wake! as in the ancient days, as in the gene - ra-tions of old, a - wake! Put on thy strength, O arm of the



strength, O arm of the Lord, A - wake! as in the ancient days, as in the gene - ra-tions of old, a - wake! Put on thy strength, O arm of the



. . . O arm of the Lord, A - wake! as in the ancient days, . . . a - wake! Put on thy strength, O arm of the



Lord, Put on thy strength, O arm of the Lord. Therefore, the redeemed of the Lord shall return, and come again with singing, with

Put on thy strength, O arm of the Lord.

Lord, Put on thy strength, O arm of the Lord. Therefore, the redeemed of the Lord shall return, and come again with singing, with

*ff* *m*

With singing un-to Zi-on. Ev-er-last-ing joy shall be upon our heads, Everlasting joy shall be upon our heads.

singing un-to Zi-on, With singing un-to Zi-on. Ev-er-last-ing joy shall be upon our heads, Everlasting joy shall be upon our heads.

singing un-to Zi-on, With singing un-to Zi-on. Ev-er-last-ing joy shall be upon our heads, Everlasting joy shall be upon our heads.

With singing un-to Zi-on, Ev-erlasting joy shall be upon, upon our heads, Everlasting joy shall be upon our heads.

"AWAKE! PUT ON THY STRENGTH." Concluded.

Sor - row and mourning, sor - row and mourning shall flee a - way, shall flee a - way; Sor - row and mourning shall

*mp* *mf*

Sor - row and mourning, sor - row and mourning shall flee a - way, shall flee a - way; Sor - row and mourning shall

flee a - way, Sor - row and mourning shall flee a - way, shall flee a - way, shall flee a - way, shall flee a - way.

flee a - way, Sor - row and mourning shall flee a - way, shall flee a - way, shall flee a - way, shall flee a - way.



# WHEN JESUS WAS BORN IN BETHLEHEM. Anthem.

W. A. OGDEN.

61

**Recitando.**

**Moderato.**

Now, when Jesus was born in Bethlehem of }  
Judea, in the days of Herod the king, }

Be - hold! there came wise men from }  
the east to Jerusalem, . . . }

Say-ing, Where is he that is born king of the Jews?

Now, when Jesus was born in Bethlehem of }  
Judea, in the days of Herod the king, }

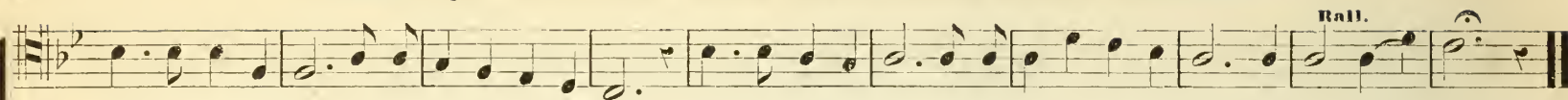
Be - hold! there came wise men from }  
the east to Jerusalem, . . . }

Say-ing, Where is he that is born king of the Jews?

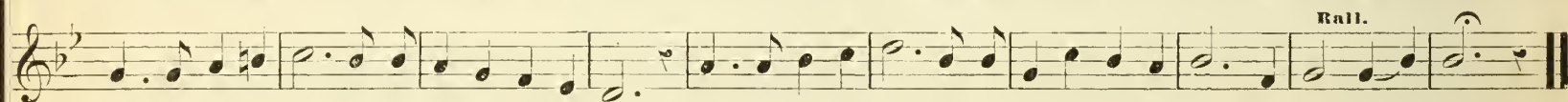
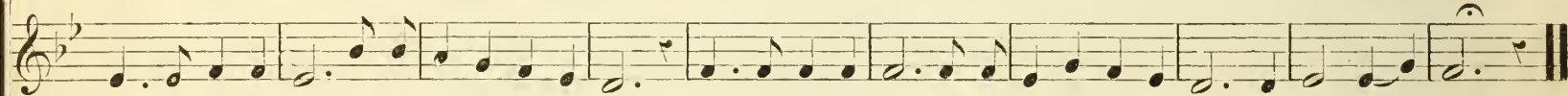
Where is he that is born king of the Jews? Where is he that is born king of the Jews? For we have seen his star, And are come to worship him.

Where is he that is born king of the Jews? Where is he that is born king of the Jews? For we have seen his star, And are come to worship him.

## WHEN JESUS WAS BORN IN BETHLEHEM. Concluded.



We have seen his star, And are come to worship him, We have seen his star, And are come to worship him, To wor - ship him.



We have seen his star, And are come to worship him, We have seen his star, And are come to worship him, To wor - ship him.

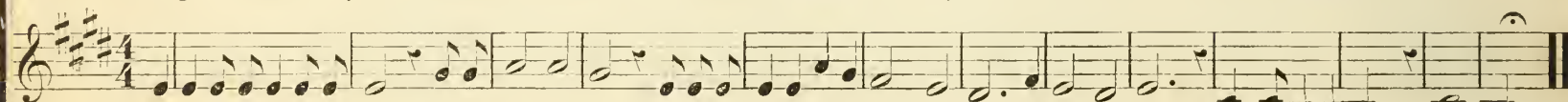


## THE BENEDICTION.

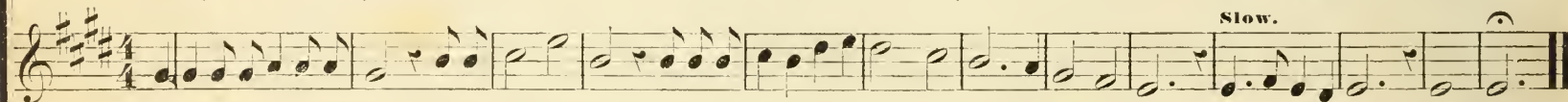
W. IRVING HARTSHORN.



The grace of our Lord Jesus Christ, And the love of God, And the communion of the Holy Ghost Be with us all now and ever-more. A - men.



The grace of our Lord Jesus Christ, And the love of God, And the communion of the Holy Ghost Be with us all now and ever-more. A - men.



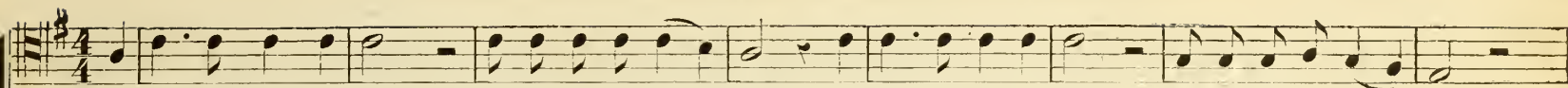
The grace of our Lord Jesus Christ, And the love of God, And the communion of the Holy Ghost Be with us all now and ever-more. A - men.



"O GOD, THOU ART MY GOD." Sentence.

T. F. SEWARD, By per.

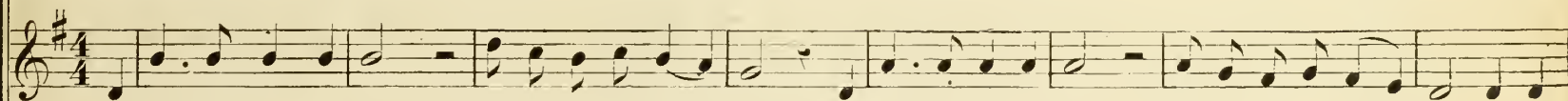
63



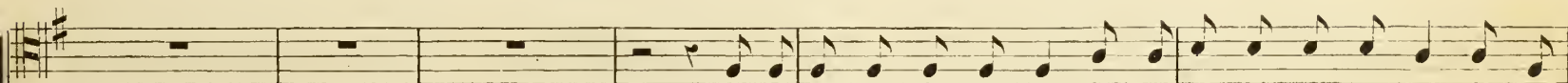
O God, thou art my God! Ear-ly will I seek thee; O God, thou art my God! Ear-ly will I seek thee;



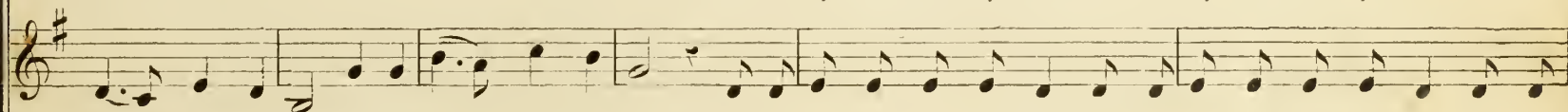
My soul



O God, thou art my God! Ear-ly will I seek thee; O God, thou art my God! Ear-ly will I seek thee;



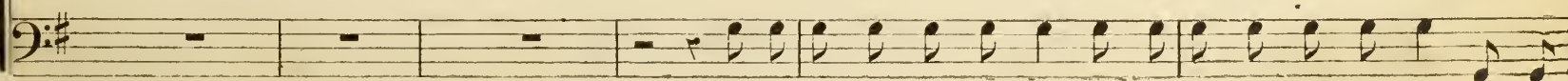
In a dry and thirst-y land, In a dry and thirst-y land, In a



thirst - eth for thee, My flesh long - eth for thee;



In a dry and thirst-y land, In a dry and thirst-y land, In a





"O GOD, THOU ART MY GOD." Concluded.

land where no wa - ter is; To see thy power and thy glo - ry, So as I have seen thee in the

tem - ple, To see thy power and glo - ry, as I have seen thee in the tem - ple. O God, thou art my God, Ear - ly will I seek thee.

# WATCHMEN, ONWARD TO YOUR STATIONS.

W. A. OGDEN.

65

MISSIONARY AND SABBATH WORSHIP.

Moderato.

Blow ye the gos-pel trum-pet long and loud; Speak ye un-to-ev-ery gathering crowd.

Watchmen, onward to your stations, Blow ye the trumpet long and loud; Preach the gospel to all nations, Speak ye to ev-ery gather-ing crowd.

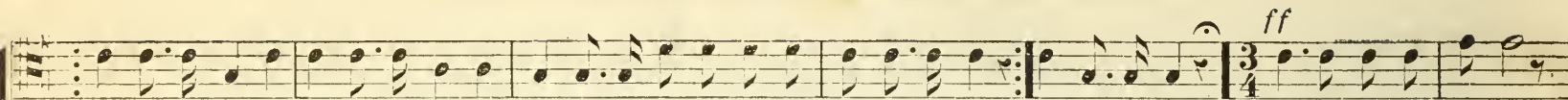
Blow ye the gos-pel trum-pet long and loud; Speak ye un-to-ev-ery gathering crowd.

**Full Chorus. *ff*** **1st time.** **2d time.**

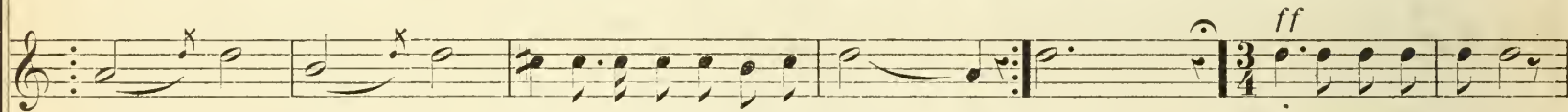
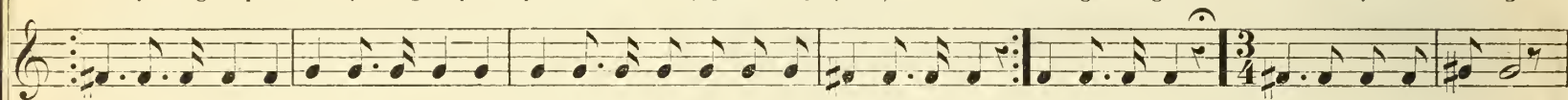
Watchmen, on-ward, hail the ris-ing glo-ry, Hail the glo-ry of the great Mes-si-ah's reign;  
Watchmen, tell the Sa-vior's bleed-ing sto-ry, (Omit, . . . . .) Tell the won-drous sto-ry to the list'-ning train;

Watchmen, on-ward, hail the ris-ing glo-ry, Hail the glor-ry of the great Mes-siah's reign;  
Watchmen tell the Sa-vior's bleed-ing sto-ry, (Omit.) . . . . . Tell the won-drous sto-ry to the list'-ning train;

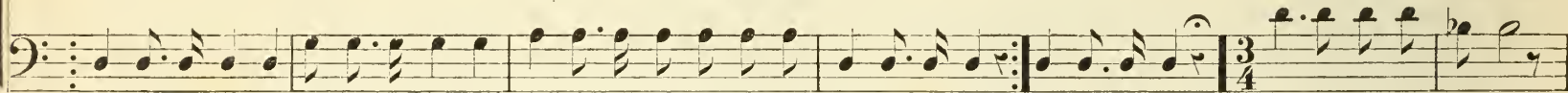
## WATCHMEN, ONWARD TO YOUR STATIONS. Continued.



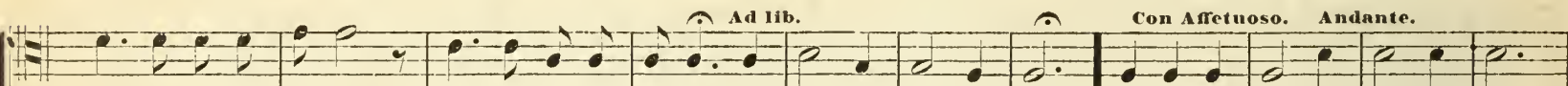
Blow ye the trum - pet, Blow ye the trum - pet, Blow ye the gospel trumpet long and loud, long and loud;  
 Preach ye the gos - pel, Preach ye the gos - pel, Speak un - to ev - ery gather - ing (Omit) . . . . crowd, gathering crowd. See, the day is break - ing!



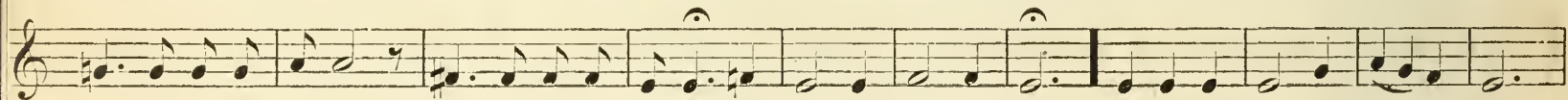
Blow ye, ye, Blow ye, ye, Blow ye the trum - pet long and loud;  
 Preach ye, ye, Preach ye, ye, Preach ye to ev - ery gather - ing (Omit) . . . . crowd. See, the day is break - ing!



Blow ye the trum - pet, Blow ye the trum - pet, Blow ye the gospel trumpet long and loud, long and loud;  
 Preach ye the gos - pel, Preach ye the gos - pel, Speak un - to ev - ery gather - ing (Omit) . . . . crowd, gathering crowd.



See, the day is break - ing! See the saints a - wak - ing! No more in sad - ness bowed, No more by gloom or sad - ness bowed;



See, the day is break - ing! See the saints a - wak - ing! No more in sad - ness bowed, No more by gloom or sad - ness bowed;





The won-drous news a - loud pro - claim, 'Till earth's re - mot - est bounds shall learn The ti - dings of a Sav - ior slain.

The' won-drous news a - loud pro - claim, 'Till earth's re - mot - est bounds shall learn The ti - dings of a Sav - ior slain.

FOR EASTER.

## THE LORD IS RISEN. Anthem.

W. A. OGDEN.

**Allegretto. SOLI.** ***p* CHORUS.** **SOLI.** ***p* CHORUS.** **Cres.**

The Lord is risen in-deed! At-tend-ing an - gels hear, The Lord is risen in-deed! At-tend-ing an - gels hear. Up to the courts of heav'n with speed, The

At - tend-ing an - gels hear, At - tend-ing an - gels hear. The

*p* . . . . . *p* . . . . .

At - tend-ing an - gels hear, At - tend-ing an - gels hear. The

## THE LORD IS RISEN. Concluded.

**Unison.**

*f* joy-ful tid - ings bear, The joy-ful tid - ings bear. Then wake the lyre, And strike each tuneful chord; Join,

joy - ful tid - ings bear, The joy-ful tid - ings bear. Then wake the lyre, Each tune-ful chord; Join,

Then wake your golden lyre, . . . . .

*f* all ye bright celestial choirs, To sing, Our ris - en Lord, our ris - en Lord; Join, all ye bright ce - les - tial choirs, To sing, our ris-en Lord.

*f* all ye bright celestial choirs, To sing, Our ris - en Lord, our ris - en Lord; Join, all ye bright ce - les - tial choirs, To sing, our ris-en Lord.

To sing, Our ris - en Lord . . . . .

*ff Cres.*

# BY THE RIVERS OF BABYLON.

E. P. NOYES.

69

By the riv - ers of Bab - y - lon, There we sat down, By the riv - ers of Bab - y - lon, There

By the riv - ers of

By the riv - ers of Bab - y - lon, There we sat down, By the riv - ers of Bab - y - lon, of Bab - y - lon,

By the riv - ers of Bab - y - lon, of Bab - y - lon, There we sat

we sat down, By the riv - ers of Bab - y - lon, By the riv - ers of Bab - y - lon,

Bab - y - lon, By the riv - ers of Bab - y - lon, By the riv - ers of

There we sat down, By the riv - ers of Bab - y - lon,

down, By the riv - ers of Bab - y - lon, By the riv - ers of Bab - y - lon, of Bab - y - lon,

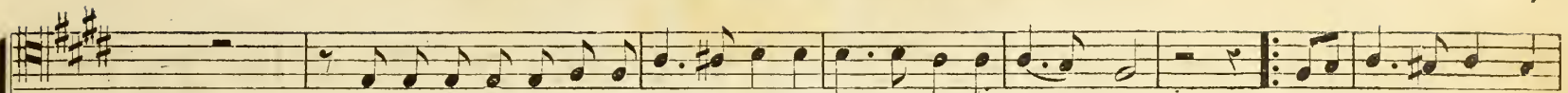


## BY THE RIVERS OF BABYLON. Continued.

There we sat down, By the riv - ers of Bab - y - lon, There we sat down, yea, we wept,  
 Bab - y - lon, we sat down, By the riv - ers of Bab - y - lon,  
 By the riv - ers of Bab - y - lon, By the riv - ers of Bab - y - lon, There we sat down, yea, we wept,  
 There we sat down, By the riv - ers of Bab - y - lon,

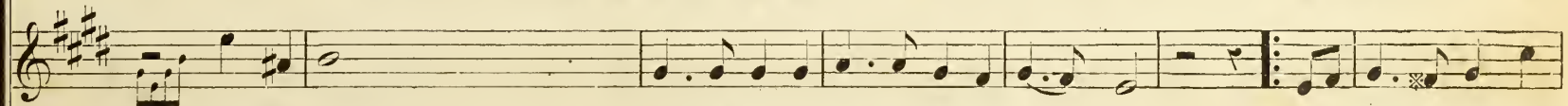
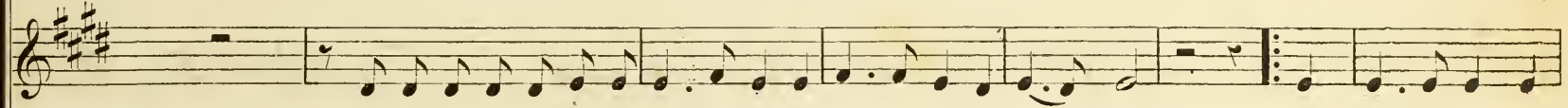
When we remembered Zion; Yea, we wept, When we remembered Zion,  
 When we remembered Zion; When we remembered Zi-on; Yea, we wept, . . . . .  
 When we remembered Zion,  
 Yea, we wept, . . . . . When we remembered Zion,

Detailed description: This is a musical score for a hymn. It consists of four systems of music, each with a vocal line (soprano and alto) and a piano accompaniment line (treble and bass). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal lines. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The music is written in a traditional hymn style with clear lyrics and a simple melody.



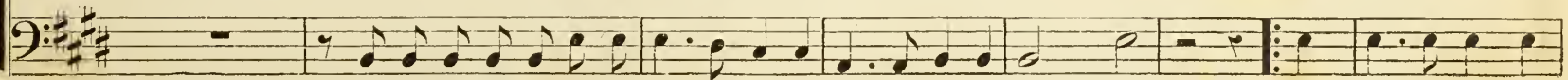
When we remembered Zion; Yea, we wept, When we remembered Zi - on.

We hanged our harps up-

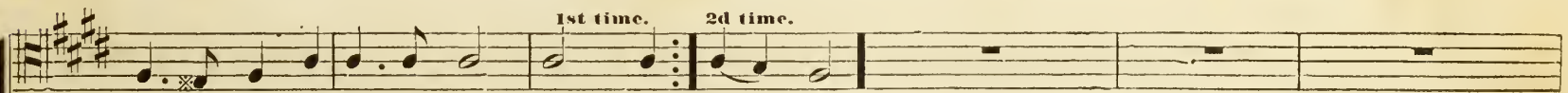


Yea, we wept, . . . . . Yea, we wept, When we remembered Zi - on.

We hanged our harps up-

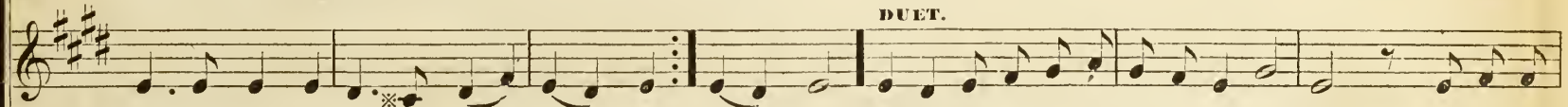


When we remembered Zi-on.

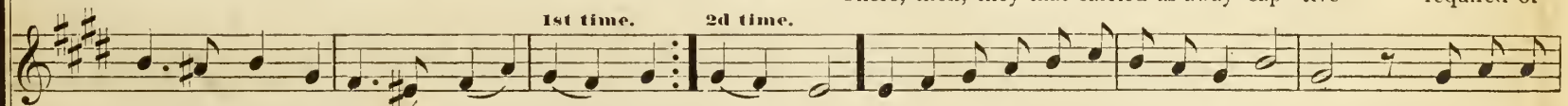


on the wil - lows in the midst there - of. there - of,

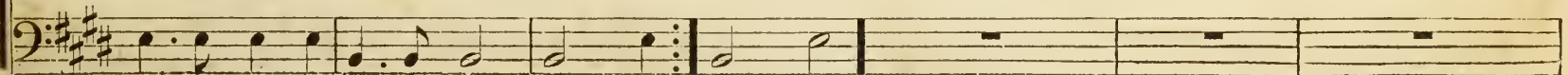
**DUET.**



There, then, they that carried us away cap - tive required of



on the wil - lows in the midst there - of. there - of.



## BY THE RIVERS OF BABYLON. Continued.

ALTO.

1st time.

2d time.

us a song, say - ing; "Sing us one of the songs, one of the songs of Zi - on," Songs of Zi - on.

SOPRANO.

TENOR.

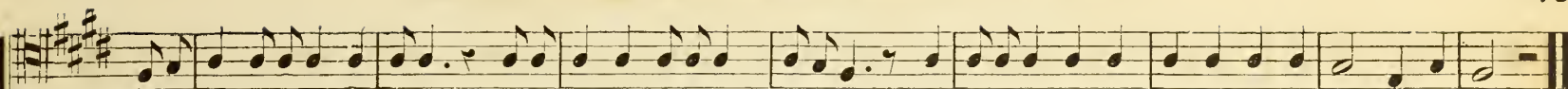
How shall we sing the Lord's song in a strange land? How shall we sing the Lord's song in a strange land?

BASE.

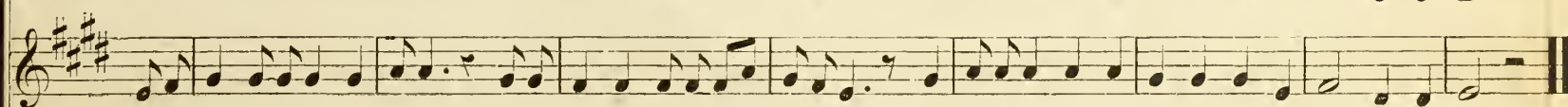
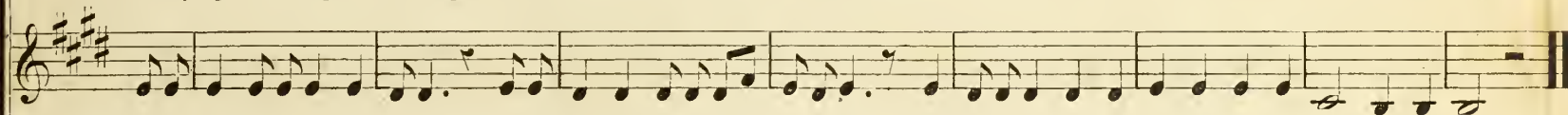
If I for-get, If I for-get thee, oh, Je - ru - sa - lem, If I do not re-mem-ber thee, oh, Je - ru - sa - lem.

If I for-get, If I for-get thee, oh, Je - ru - sa - lem, If I do not re-mem-ber thee, oh, Je - ru - sa - lem,

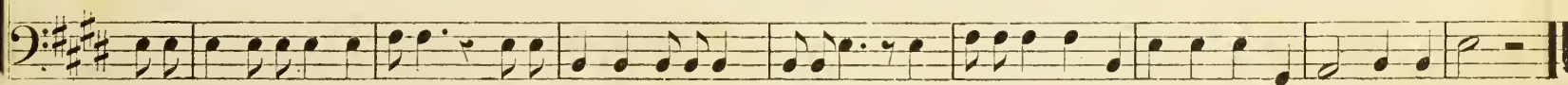




Let my right hand forget her cunning; Let my tongue cleave to the roof of my mouth, If I prefer not Je - ru - sa - lem a - bove my chief joy.

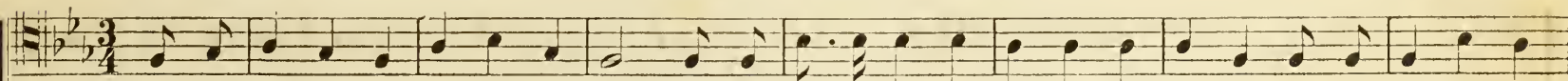


Let my right hand forget her cunning; Let my tongue cleave to the roof of my mouth, If I pre-fer not Je - ru - sa - lem a - bove my chief joy.

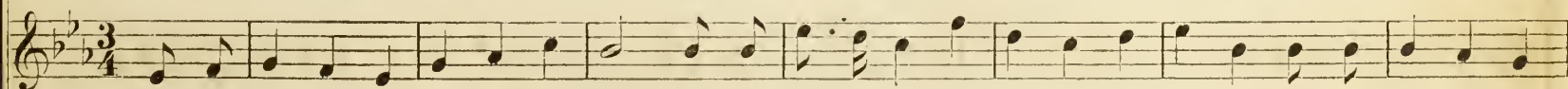
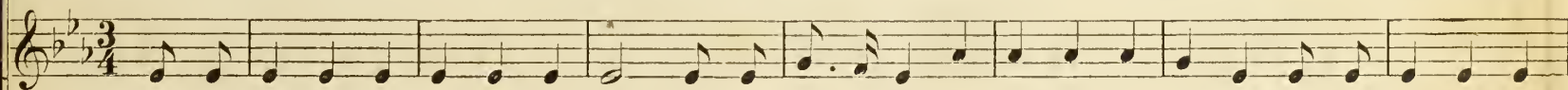


I WILL PRAISE THEE, O LORD.

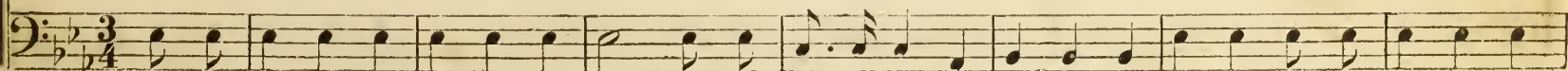
E. H. NOURSE.



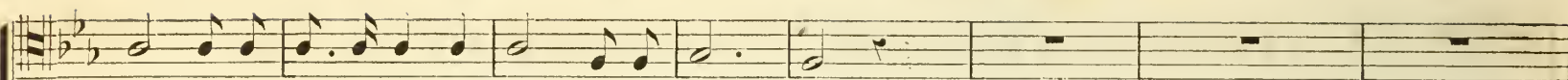
I will praise thee, O Lord, with a song, And will mag - ni - fy thy name with thanksgiv-ing; I will praise thee, O



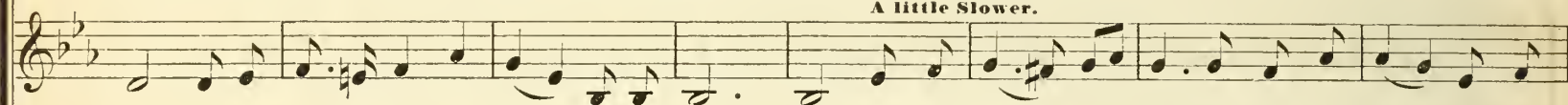
I will praise thee, O Lord, with a song, And will mag - ni - fy thy name with thanksgiv-ing; I will praise thee, O



## I WILL PRAISE THEE, O LORD. Continued

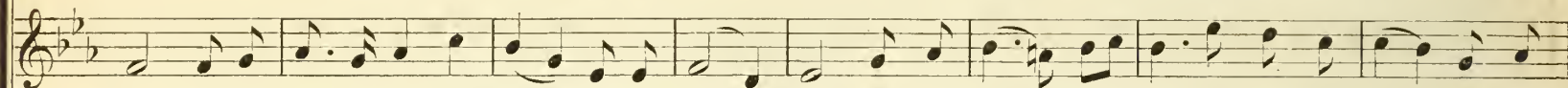


Lord, and will mag - ni - fy thy name with thanksgiv - ing;

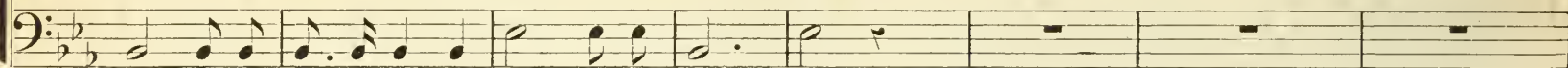


*A little Slower.*

For the Lord re - mem - ber - eth the poor, and he

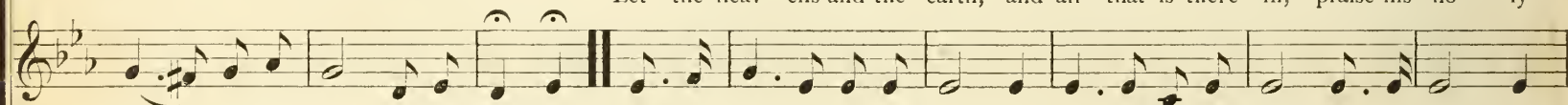


Lord, and will mag - ni - fy thy name with thanksgiv - ing;



*Allegretto.*

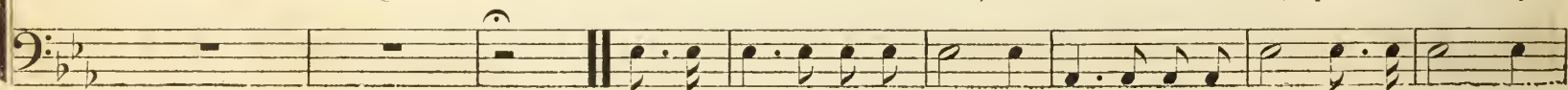
Let the heav - ens and the earth, and all that is there - in, praise his ho - ly

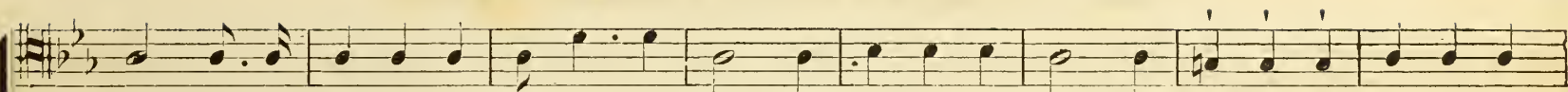


hear - eth the cry of the need - y.

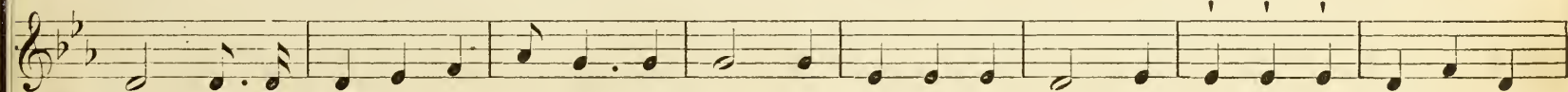


Let the heav - ens and the earth, and all that is there - in, praise his ho - ly

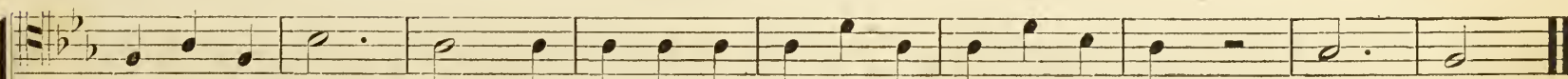
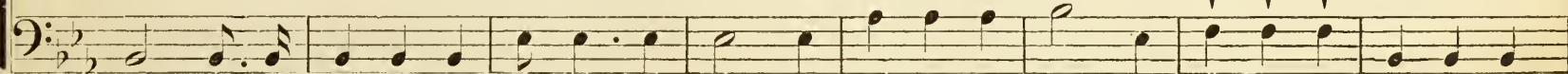




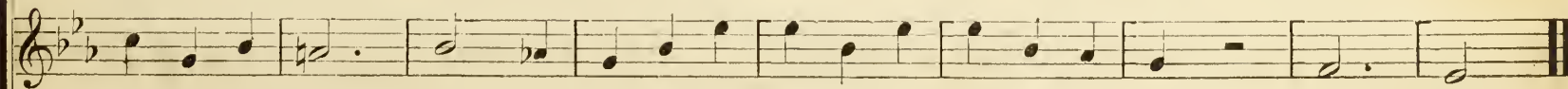
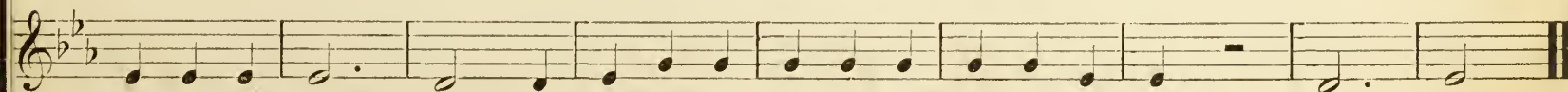
name, For the Lord will save Zi-on, and build the cit-ies of Ju-dah, that they may dwell there for-



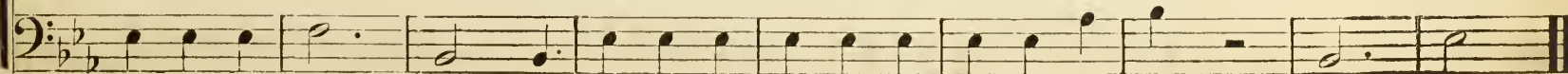
name; For the Lord will save Zi-on, and build the cit-ies of Ju-dah, that they may dwell there for-



ev-er and ev-er, may dwell there for-ev-er and ev-er. A-men, A-men.



ev-er and ev-er, may dwell there for-ev-er and ev-er. A-men, A-men.





# "COME, YE BLESSED OF MY FATHER." Anthem.

W. A. OGDEN.

Recitando.

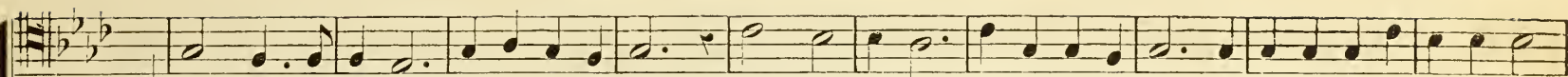
And he shall set the sheep on his right hand, | but the goats on his left, Then shall the King say to them on his right hand,

And he shall set the sheep on his right hand, | but the goats on his left, Then shall the King say to them on his right hand,

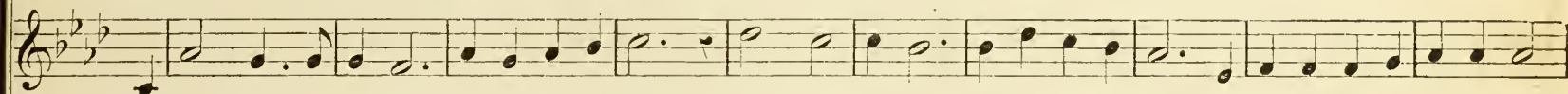
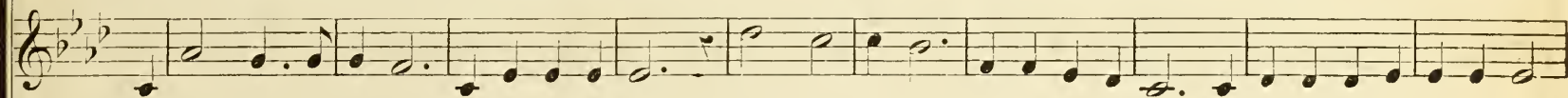
Fine.

Come, ye blessed of my Fa - ther, in - her - it the kingdom prepared for you from the foun - da-tions of the world.

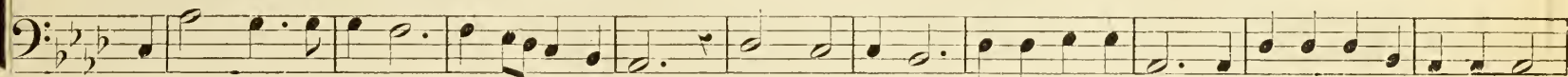
Come, ye blessed of my Fa - ther, in - her - it the kingdom prepared for you from the foun - da-tions of the world.



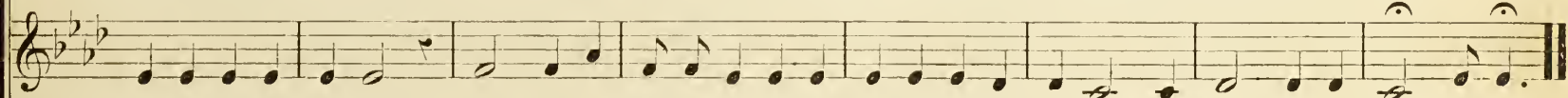
For I was an hungered, and ye gave me meat ; I was thirsty, and ye gave me drink ; A stranger, and ye took me in ;



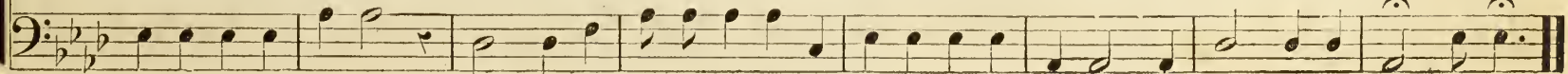
For I was an hungered, and ye gave me meat ; I was thirsty, and ye gave me drink ; A stranger, and ye took me in ;



Naked, and ye clothed me ; Sick, and ye vis - it - ed me ; In pris'n, ye came un - to me, ye came un - to me ; Therefore,



Naked, and ye clothed me ; Sick, and ye vis - it - ed me ; In pris'n, ye came un - to me, ye came un - to me ; Therefore,



## PRAISE YE THE LORD.

C. B. HUNT.

*Maestoso.*

The first system of the musical score consists of four staves. The top staff is in G-clef and 3/4 time, with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, hymn-like style. The second staff is in G-clef and 3/4 time, with a key signature of one sharp. It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, hymn-like style. The third staff is in G-clef and 3/4 time, with a key signature of one sharp. It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, hymn-like style. The fourth staff is in F-clef and 3/4 time, with a key signature of one sharp. It begins with a bass clef and a key signature of one sharp. The melody is written in a simple, hymn-like style.

Praise ye the Lord! Praise ye the Lord! Praise God in his sanc-tu-a-ry!

Praise ye the Lord! Praise ye the Lord! Praise God in his sanc-tu-a-ry! Praise him in the firm-a-ment of his

Praise ye the Lord! Praise ye the Lord! Praise God in his sanc-tu-a-ry! .

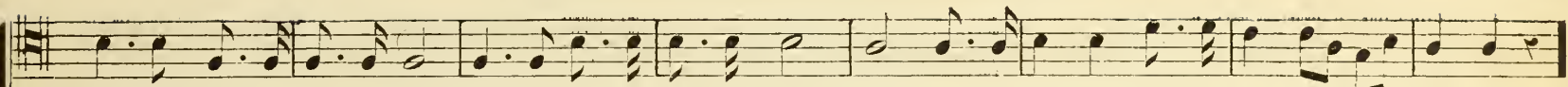
The second system of the musical score consists of four staves. The top staff is in G-clef and 3/4 time, with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, hymn-like style. The second staff is in G-clef and 3/4 time, with a key signature of one sharp. It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, hymn-like style. The third staff is in G-clef and 3/4 time, with a key signature of one sharp. It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, hymn-like style. The fourth staff is in F-clef and 3/4 time, with a key signature of one sharp. It begins with a bass clef and a key signature of one sharp. The melody is written in a simple, hymn-like style.

Praise him in the fir-ma-ment of his power! In the fir-ma-ment of his power! In the fir-ma-ment of his power!

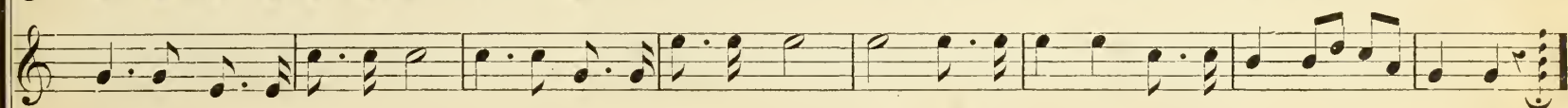
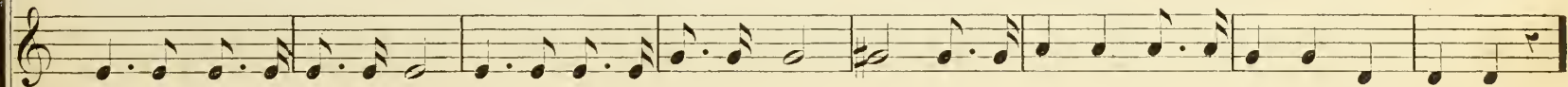
power! Praise him in the fir-ma-ment of his power! In the fir-ma-ment of his power!

Praise him in the fir-ma-ment of his power! in the fir-ma-ment of his power, In the fir-ma-ment of his power!

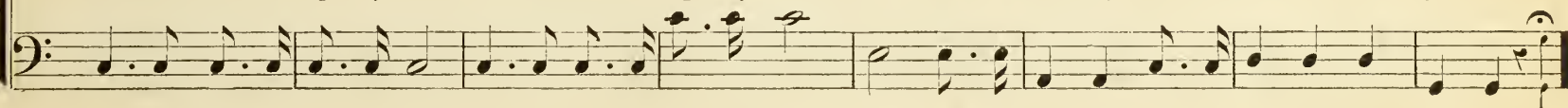




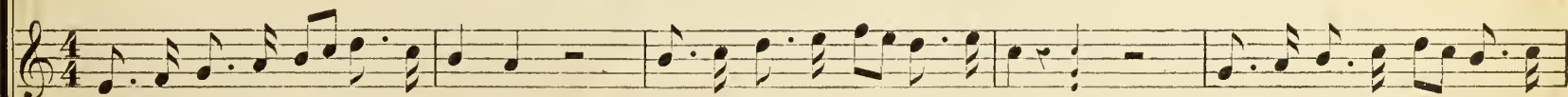
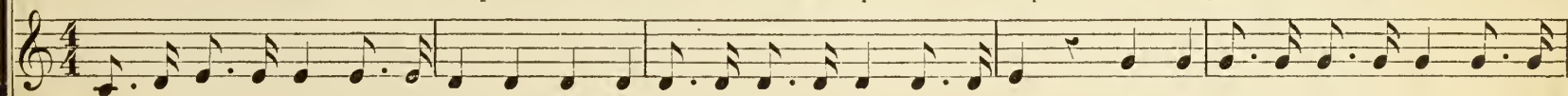
Praise him for his migh - ty acts, Praise him for his migh - ty acts! Praise him ac - cord - ing to his ex - cel - lent great-ness!



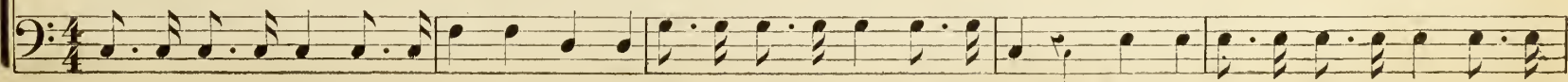
Praise him for his migh - ty acts, Praise him for his migh - ty acts! Praise him ac - cord - ing to his ex - cel - lent great-ness!



Praise him with the sound of the trumpet! Praise him! Praise him with the psalter and harp! Praise him, Praise him with the timbrel and



Praise him with the sound of the trumpet! Praise him! Praise him with the psalter and harp! Praise him with the timbrel and  
Praise him! Praise him!



## PRAISE YE THE LORD. Concluded.

1st time.

dance! Praise him, Praise him with stringed instruments and organs! Praise him! Praise him up-on the loud cymbals!

dance! Praise him with stringed instruments and organs! Praise him, Praise him up-on the loud cymbals!

Praise him!

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The bottom staff is in bass clef. The music is in 3/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The bottom staff has a repeat sign at the end.

D. S.  $\text{S}$  2d time *ff*

Praise him upon the loud sounding cymbals! Let ev-ery thing that hath breath, Praise the Lord! Praise ye the Lord!

Praise him upon the loud sounding cymbals! Let ev-ery thing that hath breath, Praise the Lord! Praise ye the Lord!

Adagio.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The bottom staff is in bass clef. The music is in 3/4 time. The lyrics are written below the staves, with some words appearing on multiple staves. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The bottom staff has a repeat sign at the end. The tempo marking 'Adagio.' is present at the end of the system.

# ROCK OF AGES.

W. HEWITT.

81

*Andante e Legato.*

Rock of a - ges, cleft for me, Let me hide my - self in thee ;

*p* 3 3 3 3

This system contains the first vocal and piano accompaniment staves. The vocal line is in 4/4 time with a key signature of two flats. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

**ALTO SOLO.**

*Ritard.*

Let the wa - ter and the blood, From thy wound - ed side that flowed,

This system continues the vocal and piano accompaniment. The vocal line is marked for an Alto solo. The piano accompaniment maintains the eighth-note texture, with some dynamic markings like *p* and *mf*.

*mf* **SOPRANO SOLO.**

Be of sin the per - fect cure ; Save me, Lord! and make me pure,

*mf* *Cres.* *p*

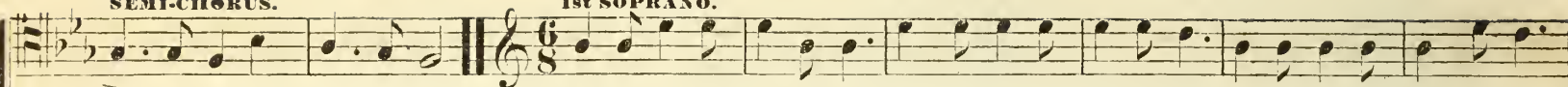
This system concludes the vocal and piano accompaniment. The vocal line is marked for a Soprano solo. The piano accompaniment includes a crescendo marking and ends with a piano (*p*) dynamic.



## ROCK OF AGES. Continued.

## SEMI-CHORUS.

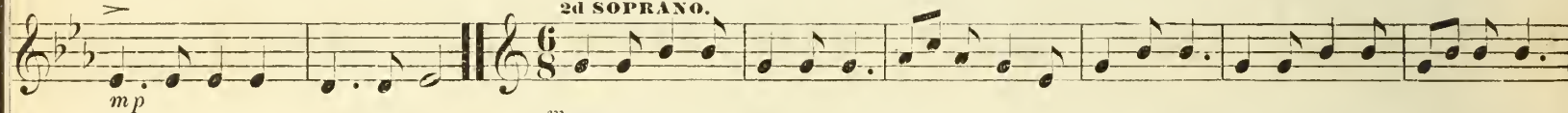
## 1st SOPRANO.



Save me, Lord! and make me pure.

Should my tears forev - er flow, Should my zeal no languor know, This for sin could not a-tone,

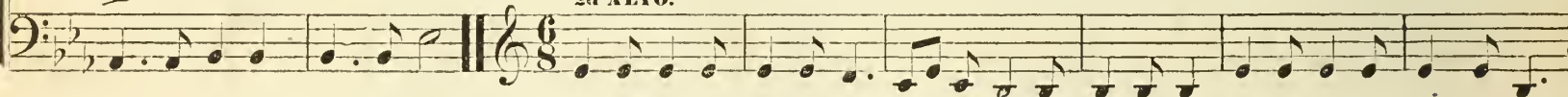
## 2d SOPRANO.

*mp**m* 1st ALTO.

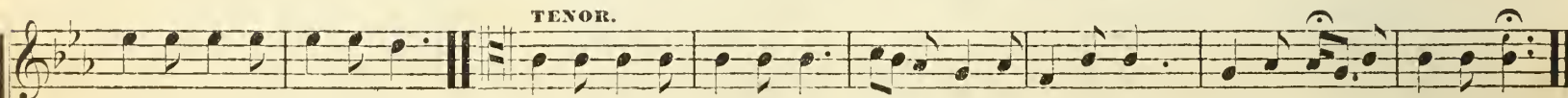
Save me, Lord! and make me pure.

Should my tears forev - er flow, Should my zeal no languor know, This for sin could not a-tone,

## 2d ALTO.



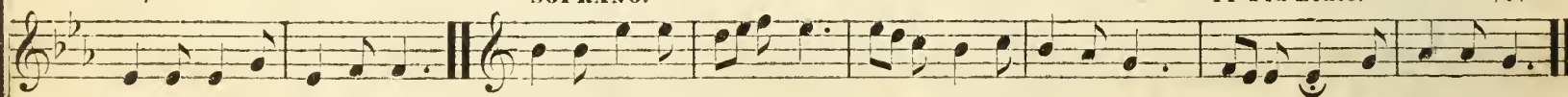
## TENOR.



Thou canst save, and thou alone.

In my hand no price I bring, Simply to thy cross I cling, Simply to thy cross I cling.

## ALTO.

*mf**m* SOPRANO.*pp* Piu Lento.

Thou canst save, and thou alone.

In my hand no price I bring, Simply to thy cross I cling, Simply to thy cross I cling.

## BASE.



**ALTO SOLO. Lento.** *p* *pp* *pp* *f*

When I rise to

While I draw this fleet - ing breath, When mine eyelids close in death, When mine eyelids close in death,

**Allegro Moderato.**

*p* **Lento.** *pp* *f* When I rise to

worlds un-known, And be-hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee.

**Ritard.**

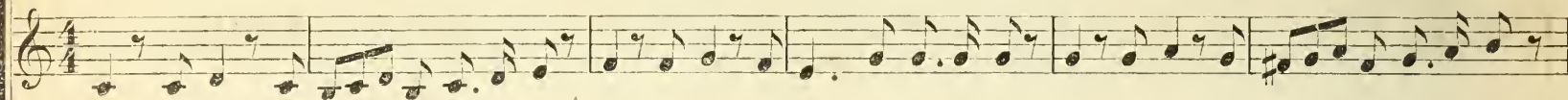
worlds un-known, And be-hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee.

# "HARK! THE SONG OF JUBILEE." Anthem.

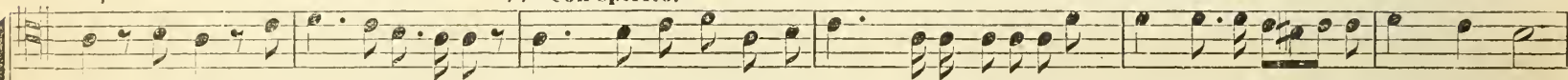
J. H. TENNEY.

*P* Moderate.*mp**m*

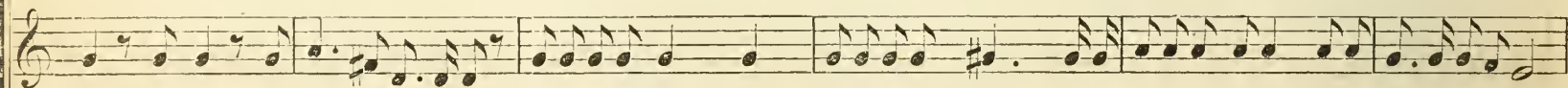
1. Hark! the song, the song of ju - bi - lee, Hark! the song, the song of ju - bi - lee, Hark! the song, the song of ju - bi - lee,

*p**mp**m*

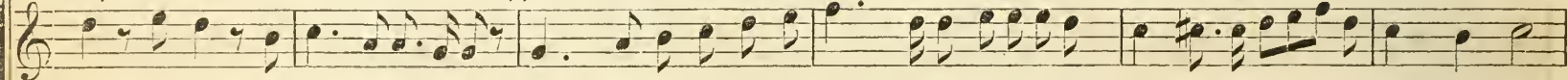
1. Hark! the song, the song of ju - bi - lee, Hark! the song, the song of ju - bi - lee, Hark! the song, the song of ju - bi - lee,

*mf**ff* Con spirito.

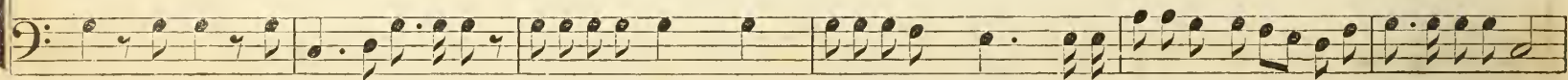
Hark! the song, the song of ju - bi - lee; Loud as might-y thun - ders, roar, Or the fullness of the sea, When it breaks up - on the shore;



Loud as might-y thun - ders, mighty thunders roar, Or the fullness of the sea, When it breaks upon the shore;

*mf**ff*

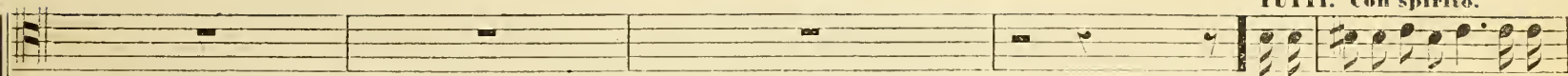
Hark! the song, the song of ju - bi - lee, Loud as might-y thun - ders roar, Or the fullness of the sea, When it breaks up - on the shore;



Loud as might-y thun - ders, mighty thunders roar, Or the fullness of the sea, When it breaks upon the shore:



**TUTTI. Con spirito.**



Now the kingdoms of this world Are the

**SOPRANO SOLO.**



2. See Je - ho - vah's ban - ners furl'd; Sheathed his sword; He speaks - 'tis done.



**Moderato.**

Now the kingdoms of this world Are the



kingdom of his Son, Now the kingdoms of this world Are the kingdom of his Son.

**SOPRANO SOLO.**



3. He . . shall reign from pole to pole, With . . . su-preme un-



kingdom of his Son, Now the kingdoms of this world are the kingdom of his Son.

**Moderato.**



bound - ed sway; He shall reign when, like a scroll, Von-der heavens, Von-der heavens have passed a - way.

*Cres.* *ff* *Ad lib.*

Detailed description: This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include 'Cres.' (Crescendo), 'ff' (fortissimo), and 'Ad lib.' (Ad libitum). There are also triplet markings (3) over some notes in the upper staff.

*f* **TUTTI. Con spirito.**

4. Hal - le-lu-jah! for the Lord God Om - nip - o - tent shall reign; Hal - le-lu-jah! Let the word ech-o round the earth and main, Let the word ech - o

reign,

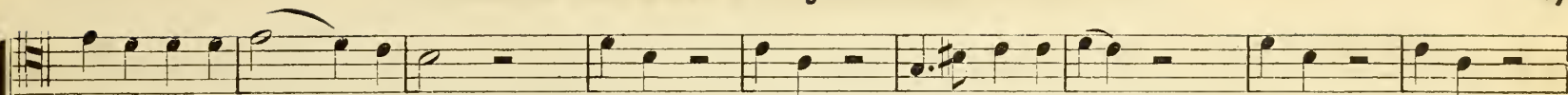
Hal - le-lu-jah! main, . . . . .

Hal - le-lu-jah! for the Lord God Om-nip - o - tent shall reign; Let the word ech-o round the earth and main, Let the word ech - o,

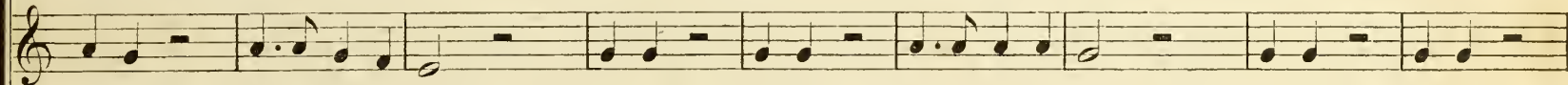
Detailed description: This system contains three staves of music. The first staff is in treble clef, and the second and third staves are in bass clef. The music is marked 'f' (forte) and 'TUTTI. Con spirito.' (all together, with spirit). It features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The lyrics are written below the staves, with some words like 'reign,' and 'main, . . . . .' appearing between staves.

# "HARK! THE SONG OF JUBILEE." Concluded..

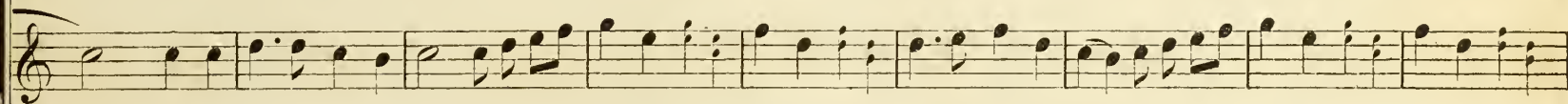
87



ech - o round the earth and main, Ech - o, ech - o round the earth and main, Ech - o, ech - o



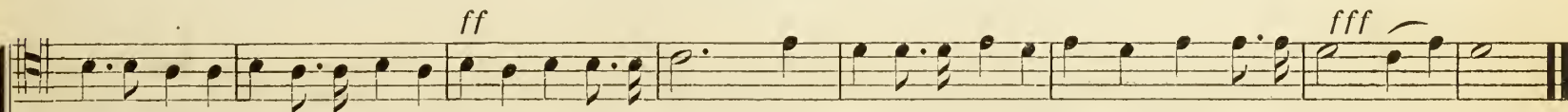
ech - o round the earth and main,



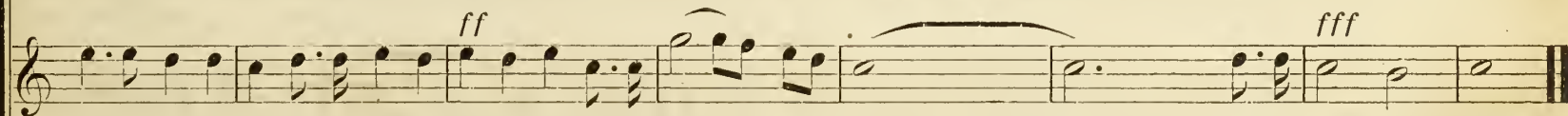
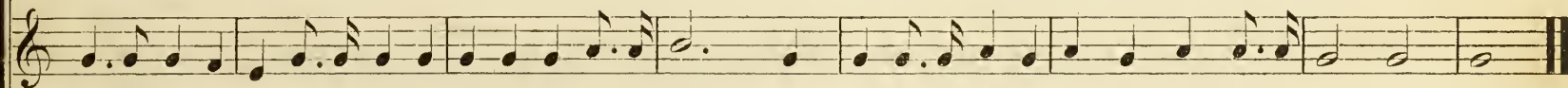
ech - o round the earth and main, Let the word ech - o, ech - o round the earth and main, Let the word ech - o, ech - o



ech - o round the earth and main, ech - o, ech - o round the earth and main, ech - o, ech - o



round the earth and main, Echo round the earth and main, round the earth and main, Echo round the earth and main, round the earth and main.



round the earth and main, Echo round the earth and main, round the earth and main, . . . . . round the earth and main.



main, round the earth and main, round the earth and main.



## WELCOME, SWEET DAY OF REST.

W. HEWITT.

*m* SOPRANO SOLO.

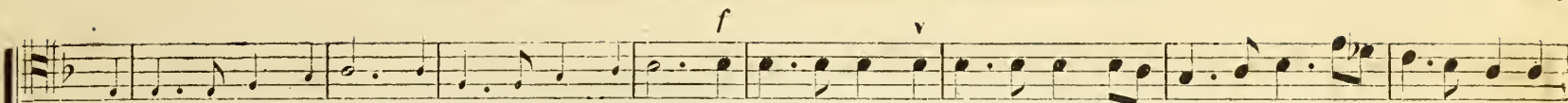
Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re-

*p* Staccato Accomp.

*mf* BASE SOLO.

viv - ing breast, And these re - joic - ing eyes. The King him - self comes near, And

feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.



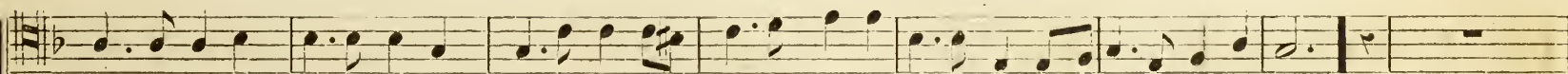
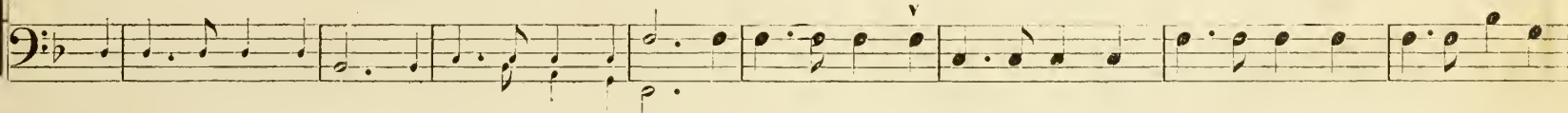
Is bet - ter than ten thou-sand days, Is bet - ter than ten thou-sand days, Is



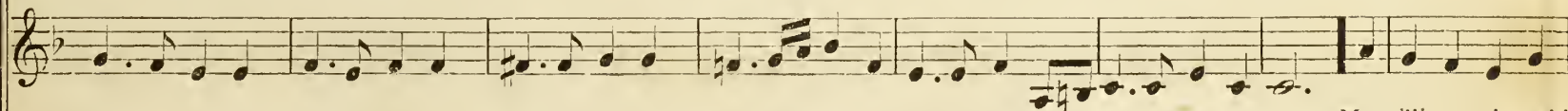
*mp* SOLO. Ad lib. For SOPRANO or ALTO. *Piu Lento.* *f* *Piu Mosso.*



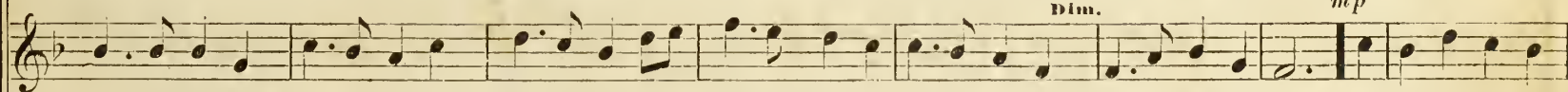
One day a-midst the place Where my dear God hath been, Is bet-ter than ten thou-sand days, Is bet - ter than ten thou-sand days, Is



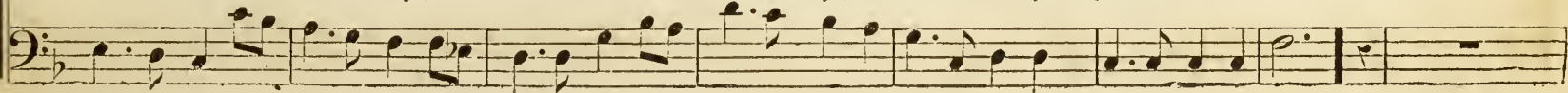
bet - ter than ten thou-sand days, Is bet-ter than ten thou-sand days, ten thousand days of pleas-ur - a-ble sin.



My willing soul would



bet - ter than ten thou-sand days, Is bet - ter than ten thou-sand days, ten thou-sand days of pleas-ur - a-ble sin.



## WELCOME, SWEET DAY OF REST. Continued.

*f* *f*

In such a frame as this, And sit and sing her-self a - way to ev - er-last-ing bliss, And sit and sing her-self a - way to

stay,

*f* *f* *Cres.*

And sit and sing herself a - way to ev - er-last-ing bliss, And sit and sing herself a - way to

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The second staff is in treble clef and contains the vocal melody with lyrics. It starts with a half note, followed by eighth and sixteenth notes, and ends with a half note. The third staff is in treble clef and contains a piano accompaniment with eighth and sixteenth notes, including dynamic markings like *f* and *Cres.*. The fourth staff is in bass clef and contains a piano accompaniment with eighth and sixteenth notes.

ev - er-last-ing bliss, And sit and sing her - self a - way to ev - er - last - ing, ev - er-last - ing bliss, And sit and sing her-

*mp*

ev - er-last-ing bliss, And sit and sing her-self a - way to ev - er - last - ing, ev - er-last-ing bliss,

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a half note, followed by eighth and sixteenth notes, and ends with a half note. The second staff is in treble clef and contains the vocal melody with lyrics. It starts with a half note, followed by eighth and sixteenth notes, and ends with a half note. The third staff is in treble clef and contains a piano accompaniment with eighth and sixteenth notes, including a dynamic marking of *mp*. The fourth staff is in bass clef and contains a piano accompaniment with eighth and sixteenth notes.



# WELCOME, SWEET DAY OF REST. Concluded.

91

*ff*

self a - way to ev - er - last - ing, ev - er - last - ing bliss, To ev - er - last - ing bliss, To ev - er - last - ing bliss, To

*ff*

To ev - er - last - ing, ev - er - last - ing bliss, To ev - er - last - ing, ev - er - last - ing, ev - er - last - ing bliss, To

To ev - er - last - ing bliss, . To ev - er - last - ing bliss, To

ev - er - last - ing bliss, To ev - er - last - ing bliss, To ev - er - last - ing bliss, To ev - er - last - ing bliss.

*Piu Lento.* *Ritard.*

ev - er - last - ing bliss, To ev - er - last - ing bliss, To ev - er - last - ing bliss, To ev - er - last - ing bliss.

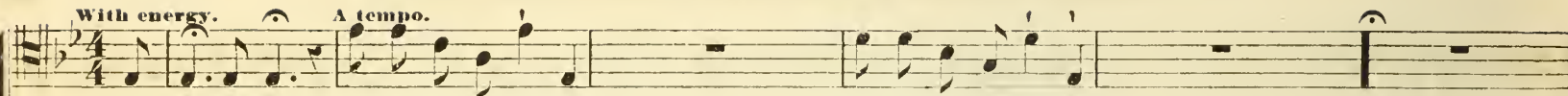
To ev - er - last - ing, ev - er - last - ing, ev - er - last - ing bliss.

## BEHOLD, GOD IS MY SALVATION. Anthem.

W. A. OGDEN.

With energy.

A tempo.



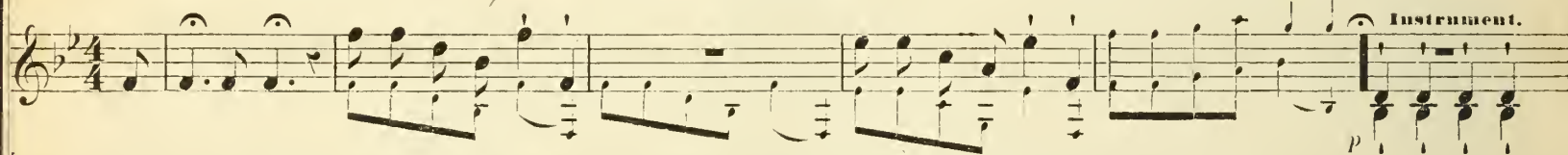
Behold! Behold! God is my salvation!

God is my salvation!



God is my salvation!

God is my salvation!



Instrument.

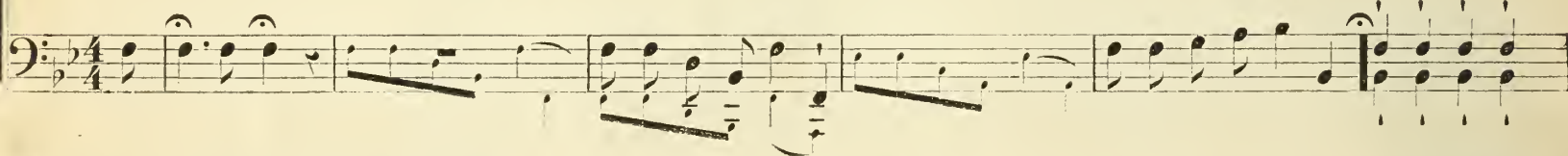
p

Behold! Behold! God is my salvation!

God is my salvation!

God is my salvation!

God is my salvation!



Moderato. 1st time Quartet, 2d time Chorus.

Animated.



I will trust, I will trust and not be a - fraid, I will trust, I will trust and not be a - fraid, For the



SOLI.



I will trust and not be a - fraid, I will trust and not be a - fraid, For the




I will trust, I will trust and not be a - fraid, I will trust, I will trust and not be a - fraid,

# BEHOLD, GOD IS MY SALVATION. Continued.

93

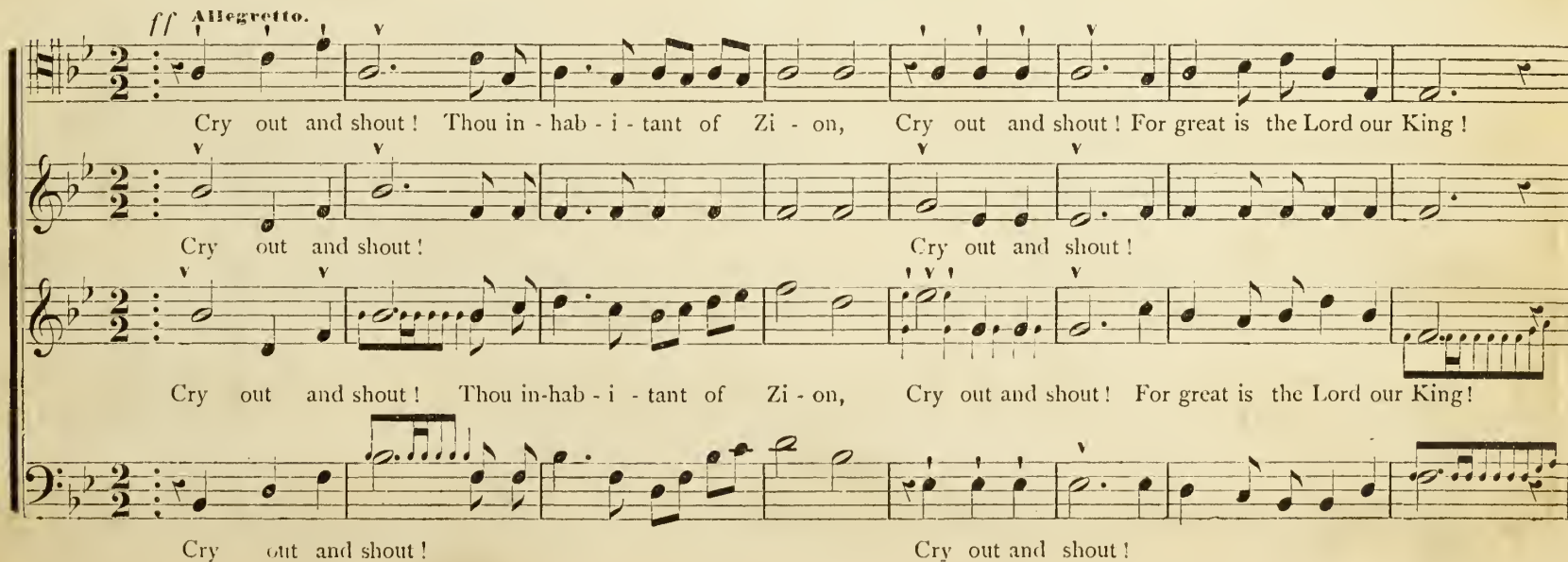
*Cres.* *Dim.*



Lord Je - ho - vah is my strength, my strength and my song ; He, al - so, is be - come my sal - va - tion.

Lord Je - ho - vah is my strength, my strength and my song ; He, al - so, is be - come my sal - va - tion.

*ff Allegretto.*



Cry out and shout ! Thou in - hab - i - tant of Zi - on, Cry out and shout ! For great is the Lord our King !

Cry out and shout ! Cry out and shout !

Cry out and shout ! Thou in - hab - i - tant of Zi - on, Cry out and shout ! For great is the Lord our King !

Cry out and shout ! Cry out and shout !



## BEHOLD, GOD IS MY SALVATION. Concluded.

*v* *Rall.* *ff* *A tempo.* *Cres.*

Cry out and shout! Cry out and shout! Cry out and shout, ye in - hab - i - tants of Zi - on, For great is the

Cry out and shout!

*v* *Rall.* *ff* *A tempo.* *Cres.*

Cry out and shout! Cry out and shout! Cry out and shout, ye in - hab - i - tants of Zi - on! For great is the

Ho - ly One, the Ho - ly One of Is - ra - el! The Ho - ly One of Is - ra - el, in the midst of thee. A - men, A - men.

Ho - ly One, the Ho - ly One of Is - ra - el! The Ho - ly One of Is - ra - el, in the midst of thee. A - men, A - men.

# "HE SHALL ENTER INTO PEACE."

A. J. ABBEY.

95

ISAIAH 57th, 1st.

Very slow. Con express.

The righteous perisheth, perisheth, And no one lay-eth it to heart,

The righteous perisheth, perisheth, And no one lay-eth it to heart,

No one layeth it to heart, And mer-ci-ful men are taken a-way none con-sid-er-ing that the righteous is taken a-

No one layeth it to heart, And mer-ci-ful men are taken a-way, none con-sid-er-ing that the righteous is taken a-

# "HE SHALL ENTER INTO PEACE." Concluded.

**Pia.** **Ritard.**

way from the ev - il to come, He shall enter, Shall enter in - to peace, Shall enter in - to peace.

**Dim.** **Ritard.**

way from the ev - il to come, He shall enter, Shall en-ter in - to peace, Shall enter in - to peace.

**Pia.**

Detailed description: This is a four-part musical score for the hymn 'HE SHALL ENTER INTO PEACE.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings: 'Pia.' (Piano) at the beginning and end of the first vocal line, and 'Dim.' (Diminuendo) and 'Ritard.' (Ritardando) for the piano accompaniment. The lyrics are: 'way from the ev - il to come, He shall enter, Shall enter in - to peace, Shall enter in - to peace.'

## "THEY THAT SOW IN TEARS." Sentence.

B. F. BAKER. By per.

They that sow in tears shall reap in joy,

They that sow in tears,

**Inst.**

They that sow in tears, They that sow in tears, They that sow in tears shall reap in joy,

Detailed description: This is a musical score for the hymn 'THEY THAT SOW IN TEARS.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The score includes an 'Inst.' (Instrumental) marking for the piano part. The lyrics are: 'They that sow in tears shall reap in joy, They that sow in tears, They that sow in tears shall reap in joy.'



"THEY THAT SOW IN TEARS." Concluded.

97

Shall reap in joy,

Shall reap in joy,

They that sow in tears shall reap in joy.

Shall reap in joy,

Shall reap in joy,

They that sow in tears shall reap in joy.

They that sow in tears, . . . .

They that sow in tears, . . . .

Shall reap in joy,

Shall reap in joy,

Shall reap in joy,

Shall reap in joy.

Shall reap in joy,

Shall reap in joy,

Shall reap in joy,

Shall reap in joy.

They that sow in tears, . . . .

They that sow in tears Shall reap

in joy.

## AWAKE THE HARP. Hymn Anthem.

Arr. from Russell by W. HEWITT.

*f* *S*

A - wake, a - wake the harp, a - wake the lyre, the lyre a - wake, And let your joy-ful song, your joy-ful song, your joy-ful song re-

*f* *S*

A - wake, a - wake the harp, A-wake the lyre, the lyre a - wake, And let your joy - ful song, your joy-ful song, your joy - ful

joy - ful song re-

Omit 2d time.

sound, Let your joy - ful song, your joy - ful song re-sound, Joy - ful song, Joy - ful song,

song re-sound, And let your joy - ful song, your joy - ful song re - sound, Joy - ful song, Joy-ful song, Your

song re-sound, And let your joy - ful song, Your joy - ful song re - sound, Joy - ful song, Joy - ful song,

sound, Let your joy-ful song,

Joy-ful song, Joy - ful song, Joy - ful song,

joy - ful song re - sound, Joy - ful song, Joy - ful song, Your joy - ful song, your joy - ful song re-

Joy - ful song, Joy-ful song, Joy - ful song,

**D. S.**

A - Re - joice, re - joice in the Lord, The might - y, might - y God! For he, both heaven and

A - Re - joice, re - joice in the Lord, Re - joice, re - joice in the Lord,

**D. S.**

sound, A - Re - joice, re - joice in the Lord, Re - joice, re - joice in the Lord, For he, both heaven and

A - Re - joice re - joice in the Lord The might - y, might - y God,



## AWAKE THE HARP. Concluded.

earth, For he, both heaven and earth, For he, both heaven and earth, hath cloth - ed in state - ly dress.

For he, both heaven and earth, hath cloth - ed, hath cloth - ed in state - ly dress.

earth, For he, both heaven and earth, For he, both heaven and earth, hath cloth-ed, hath cloth-ed in state - ly dress.

For he, both heaven and earth, hath cloth - ed in state - ly dress.

## SO TEACH US TO NUMBER OUR DAYS. Sentence.

W. IRVING HARTSHORN.

So teach us to number our days, So teach us to number our days, Our

That we may ap - ply our hearts,

So teach us to number our days, So teach us to number our days, Our

hearts un - to wis - dom. That we may ap - ply our hearts un - to

**DUO.** **Rit.**

**SOP. SOLO.**

hearts un - to wis - dom. So teach us to number our days, That we may ap - ply our hearts un - to

**INST.**

**CORL.** **Ad lib.**

wis - dom, That we may ap - ply our hearts, Our hearts un - to wis - dom. A - - men, A - - men.

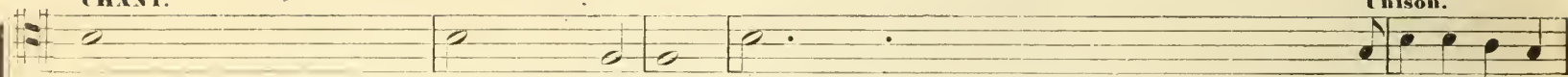
wis - dom, That we may ap - ply our hearts, Our hearts un - to wis - dom. A - - men, A - - men.

## AND JESUS, WHEN HE WAS BAPTIZED. Anthem.

W. A. OGDEN.

## CHANT.

## Unison.



And Jesus, when he was baptized, went up | straightway out of the | water; | And lo! the heavens were opened unto him, and he saw the Spirit of God de-scend-ing like a



And Jesus, when he was baptized, went up | straightway out of the | water; | And lo! the heavens were opened unto him, and he saw the Spirit of God de-scend-ing like a



## DUET.



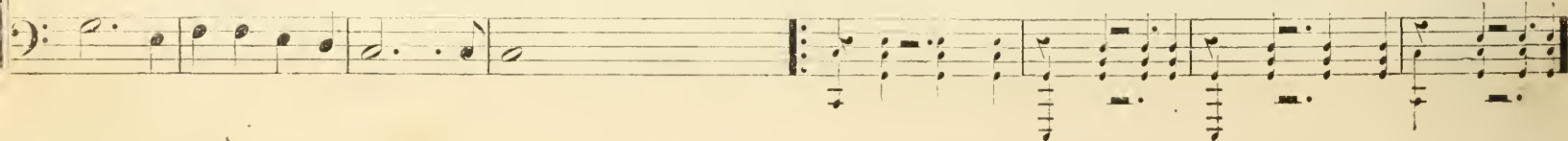
dove, and light-ing up - on him, And lo! a voice from heaven, saying:



This is my be - lov - ed Son, This is my be - lov - ed Son,



dove, and light-ing up - on him, And lo! a voice from heaven, saying:





# AND JESUS, WHEN HE WAS BAPTIZED. Concluded.

103

CHORUS.

TENOR or SOPRANO SOLO.

This is my be - lov - ed Son, in whom I am well pleased,

*p* This is my be - lov - ed Son, in

This is my be - lov - ed Son, in whom I am well pleased, This is my be - lov - ed Son, in

*p*

*Slow.*

This is my be-lov-ed Son, in whom I am well pleased, I am well pleased.

whom I am well pleased, This is my be - lov - ed Son,

whom I am well pleased, This is my be - lov - ed Son, in whom I am well pleased, I am well pleased.

## HOLY! LORD GOD OF SABAOTH.

E. P. NOYES.

*Andante Maestoso.*

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heaven and earth are full of the  
 Heaven and earth are full, are full of the  
 Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heaven and earth are full of the

maj - es - ty, the maj - es - ty of thy glo - ry! Glo - ry be to thee! Glo - ry be to  
 maj - es - ty, the maj - es - ty of thy glo - ry! Glo - ry be to thee!  
 maj - es - ty, the maj - es - ty of thy glo - ry! Glo - ry be to thee! Glo - ry be to  
 maj - es - ty, the maj - es - ty of thy glo - ry! Glo - ry be to thee!

# HOLY! LORD GOD OF SABAOOTH. Concluded.

105

**CODA.**

thee!      Glo - ry be to thee, O Lord, most high!      Glo - ry be to thee, O Lord, most high!

Glo-ry be to thee!      Glo-ry be to thee, O Lord, most high!

thee!      Glo - ry be to thee, O Lord, most high!      Glo - ry be to thee, O Lord, most high!

Glo-ry be to thee!      Glo-ry be to thee, O Lord, most high!

## "HOSANNA IN THE HIGHEST." Anthem.

A. J. ABBEY.

**Con Spirito.**

Ho - san - na, ho - san - na, ho - san - na, Ho - san-na in the highest,      Ho - san-na,      ho - san - na,

Ho - san - na, ho - san - na, ho - san - na, Ho - san-na in the highest,      Ho - san - na,      ho - san-na,

Ho - san-na,      ho - san-na,



## "HOSANNA IN THE HIGHEST." Continued.

Blessed is he that cometh in the name of the Lord! Ho - san-na, ho - san-na, Bless-ed is he that

Ho - - - san-na, ho - - - san-na, Ho - san-na, Ho - san-na, Bless-ed is he that

Bless - - - ed, Bless - ed, Ho - san-na, Ho - san-na, Ho - - -

cometh in the name of the Lord! Ho - san-na, ho - san-na, Ho - san-na in the highest!

cometh in the name of the Lord!

san-na, Ho - - - sanna, Ho - san-na, ho - san-na, Ho - san-na in the high-est! Blessed is he that cometh in the

"HOSANNA IN THE HIGHEST." Continued.

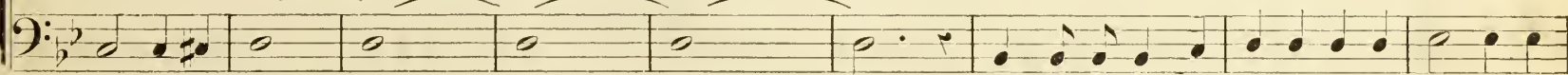
107



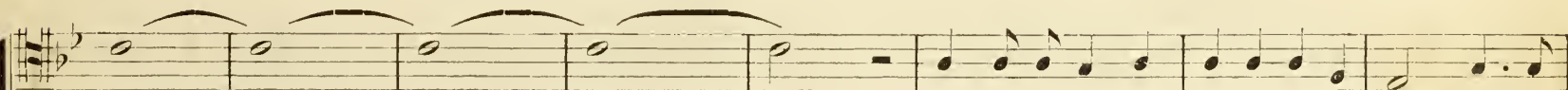
Ho - san-na, ho - san-na, Ho - san-na in the highest! Bless-ed is he that cometh in the name of the



Ho - san-na, ho - san-na, ho - san-na in the highest!



name of the Lord! . . . . . Blessed is he that cometh in the name of the



Lord! . . . . . Bless-ed is he that cometh in the name of the



Ho - san - na, ho - san - na, Ho - san-na in the high-est! Bless-ed is he that cometh in the name of the



Lord! Ho - san - na, ho - san - na, Ho - san-na in the high-est! Bless-ed is he that cometh in the name of the



## "HOSANNA IN THE HIGHEST." Concluded.

Lord! Ho - san - na, Ho - san - na in the high - est! Ho - san - na, Ho - - -

Lord! Ho - san - na, ho - san - na, Ho - san - na in the high - est! Ho - san - na, Ho - - -

Lord! Ho - san - na, ho - san - na, Ho - san - na in the high - est! Ho - san - na, Ho - - -

Lord! Ho - san - na, Ho - san - na in the high - est! Ho - san - na, ho -

san - na in the high - est, in the high - est! A - - men, A - - men.

san - na in the high - est, in the high - est! A - - men, A - - men.



## OH, PRAISE THE LORD. No. 1.

W. H.

109

*Allegro Moderato.**ff*

All ye na-tions, Praise him, all ye peo-ple, Oh, praise the Lord, all ye na-tions, Praise him, praise him, all ye people,



Oh, praise the Lord, Praise him, all ye peo-ple, Oh, praise the Lord, Praise him, praise him, all ye peo-ple,



All ye na-tions, Praise him, all ye peo-ple, Oh, praise the Lord, all ye na-tions, Praise him, praise him, all ye people,



All ye nations, Praise him, all ye peo-ple, All ye na-tions, Praise him, praise him, all ye peo-ple,



Oh, praise the Lord, Praise him, all ye peo-ple, Oh, praise the Lord, Praise him, praise him, all ye peo-ple,



All ye na-tions, Praise him, all ye peo-ple, All ye na-tions, Praise him, praise him, all ye peo-ple,

## OH, PRAISE THE LORD. Continued.

*mf*

For his mer-ci - ful kind-ness is great toward us, For his mer-ci-ful kind-ness is

*mf*

For his mer - ci - ful kind-ness is great toward us, For his mer-ci - ful kind-ness is great toward us, For his mer-ci-ful kind-ness is

*mf*

great toward us, For his mer - ci - ful kind-ness is great toward us; And the

For his mer - ci - ful kind-ness is great toward us,

*mf*

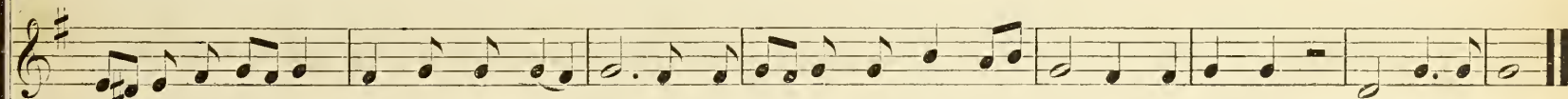
great toward us, For his mer - ci - ful kind - ness is great toward us; And the

# OH, PRAISE THE LORD. Concluded.

III



truth of the Lord en - dur - eth for - ev - er, And the truth of the Lord en - dur - eth for - ev - er. Praise ye the Lord!

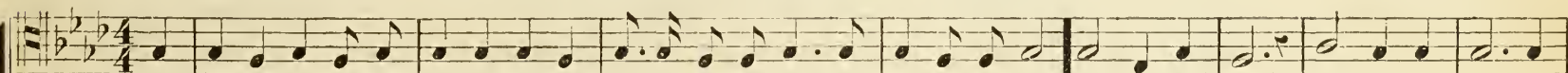


truth of the Lord en - dur - eth for - ev - er, And the truth of the Lord en - dur - eth for - ev - er. Praise ye the Lord!



## OH, TASTE AND SEE. Sentence.

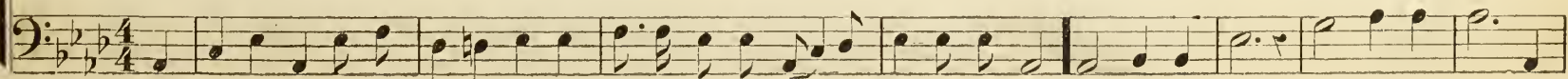
J. H. LESLIE.



Oh, taste and see that the Lord is gracious! Blessed is the man that trust - eth in thee. Oh, taste and see, Oh, taste and see, Oh,



Oh, taste and see that the Lord is gracious! Blessed is the man that trust - eth in thee. Oh, taste and see, - Oh, taste and see, Oh,

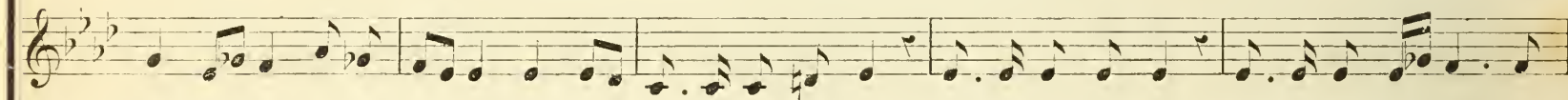




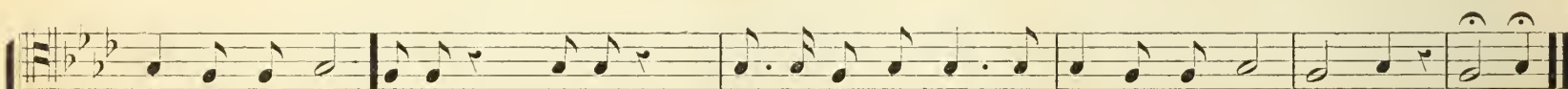
## OH, TASTE AND SEE. Continued.



taste and see that the Lord is gra - cious! Bless-ed is the man, Bless-ed is the man, Bless-ed is the man that



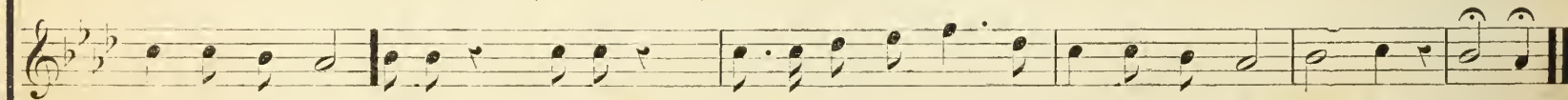
taste and see that the Lord is gra - cious! Bless-ed is the man, Bless-ed is the man, Bless-ed is the man that



trust-eth in thee. Bless-ed, blessed, Blessed is the man that trust-eth in thee. A - men, A - men.

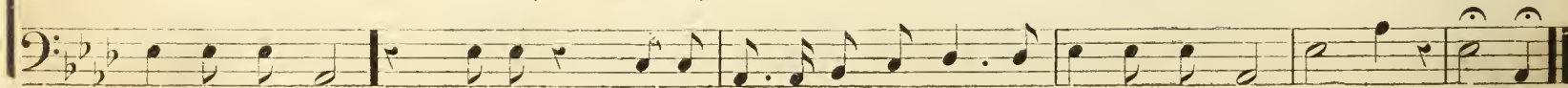


Blessed, blessed,



trust-eth in thee. Bless-ed, blessed, Bless-ed is the man that trust-eth in thee. A - men, A - men.

Blessed, blessed,



# CONSIDER THE LILIES.

W. A. OGDEN.

113

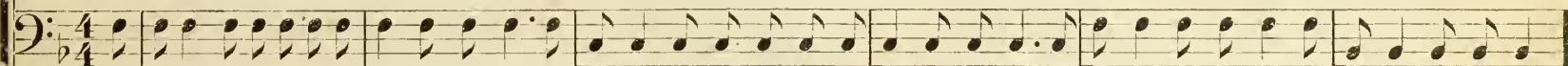
*Moderato.*



Consider the lilies of the field, how they grow, Consider the lil - ies of the field, how they grow, Consider the lilies, Con-sid - er the lil - ies ;



Consider the lilies of the field, how they grow, Consider the lil - ies of the field, how they grow, Consider the lilies, Con-sid - er the lil - ies ;

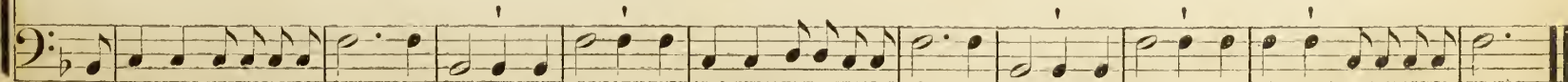


*Fine.*

They toil not, neither do they spin, They toil not, They toil not, They toil not, neither do they spin, They toil not, They toil not, They toil not, neither do they spin.



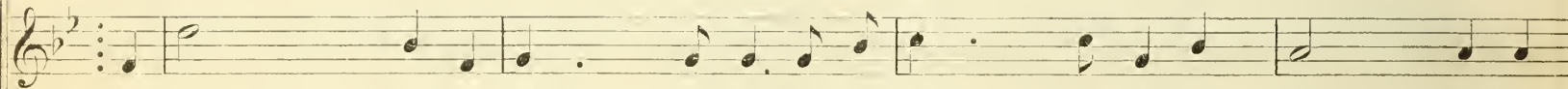
They toil not, neither do they spin, They toil not, They toil not, They toil not, neither do they spin, They toil not, They toil not, They toil not, neither do they spin.



## CONSIDER THE LILIES. Continued.

*A tempo.*

If God so clothe the grass, If God so clothe the grass, Which to-day is in the field, Which to-day is in the field, How



If, then, God so clothe the grass, Which to-day is in the field, Will he



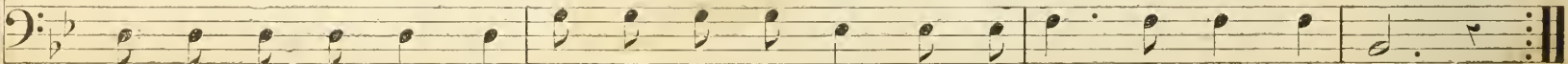
If God so clothe the grass, If God so clothe the grass, Which to-day is in the field, Which to-day is in the field, How



much more will he clothe, How much more will he clothe you, O ye of lit - tle faith?



not much more clothe you, O ye of lit - tle faith?



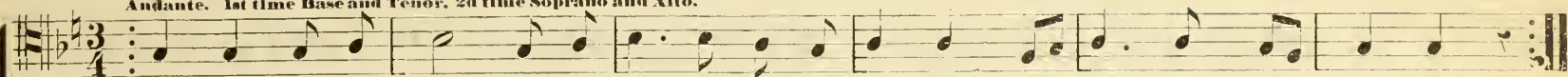
much more will he clothe, How much more will he clothe you, O ye of lit - tle faith?



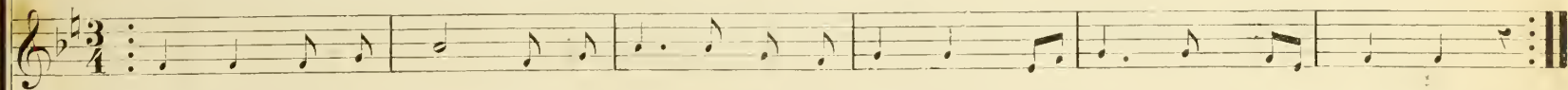
# CONSIDER THE LILIES. Concluded.

115

*Andante.* 1st time Base and Tenor, 2d time Soprano and Alto.



Fear not, lit - tle flock, for it is your Fa - ther's pleas-ure to give you the king - dom.



Fear not, lit - tle flock, for it is your Fa - ther's pleas-ure to give you the king - dom.



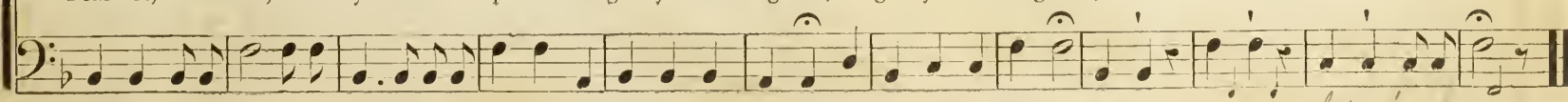
## CHORUS



Fear not, little flock, for it is your Father's pleasure to give you the kingdom, To give you the kingdom ; Fear not, fear not, fear not little flock.



Fear not, little flock, for it is your Father's pleasure to give you the kingdom, To give you the kingdom ; Fear not, fear not, fear not little flock.



## OH, SING UNTO THE LORD.

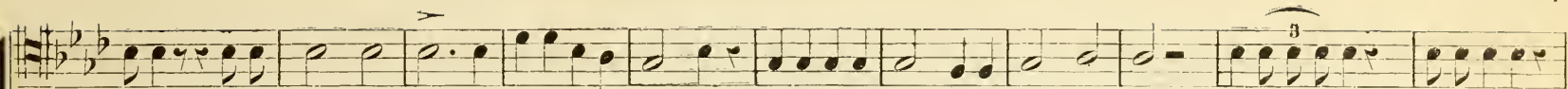
J. A. BUTTERFIELD.

Oh, sing un-to the Lord a new song; Sing unto the Lord, all the earth; Oh, sing unto the Lord, and bless his name; Show forth his sal-va-tion from

day to day, Declare his glory, his glo-ry among the heathen, declare his glory and wonders among all  
a-mong . . . the heathen, Declare his glo-ry  
day to day, Declare his glo-ry, Declare his glory and wonders among all  
Declare his glory, his glory among the heathen.

# OH, SING UNTO THE LORD. Concluded.

117



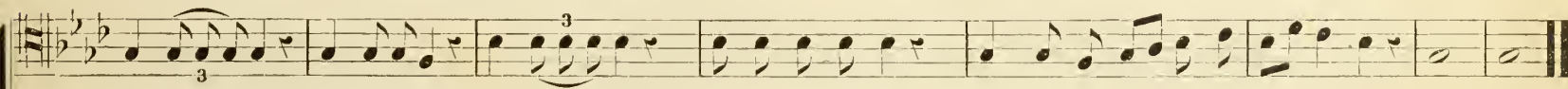
people. For the Lord is great, and greatly to be prais - ed; He is to be fear - ed a - bove all gods, Sing unto the Lord, sing a new song;



people. For the Lord is great, and greatly to be prais - ed; He is to be fear - ed a - bove all gods. Oh, sing unto the Lord a new song;



sing a new song;



Sing unto the Lord, sing all the earth; Sing unto the Lord, sing and bless his name; Shew his sal - va - tion from day to day. A - men.



Sing unto the Lord, all the earth; Oh, sing unto the Lord, and bless his name; Shew forth his sal - va - tion from day to day. A - men.



Sing all the earth,

Sing and bless his name,



## HARK! FROM THE REGIONS OF GLORY. Anthem.

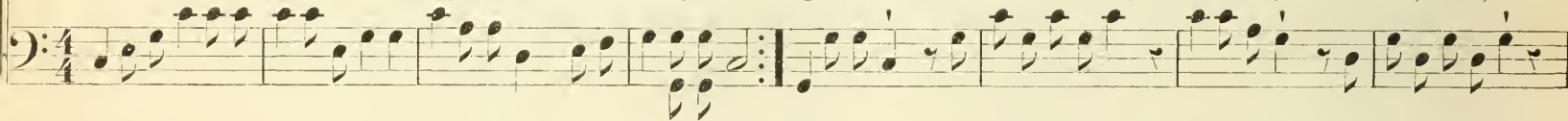
S. W. STRAUKE



Hark! from the regions of glory are pealing Anthems of praise to the Father of light; }  
 Angels ascribe, while before him they're kneeling, Wisdom, and honor, and power, and might. } Mortals, awake! Awake, awake, awake! Mortals, awake! Awake, awake, awake!

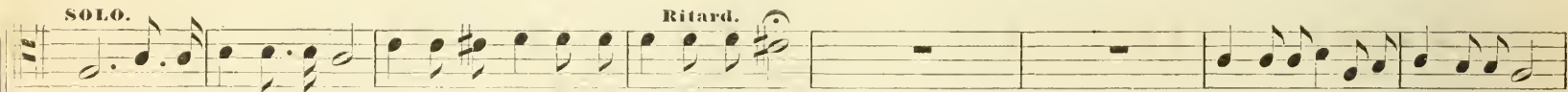


Hark! from the regions of glory are pealing Anthems of praise to the Father of light; }  
 Angels ascribe, while before him they're kneeling, Wisdom, and honor, and power, and might. } Mortals, awake! Awake, awake, awake! Mortals, awake! Awake, awake, awake!



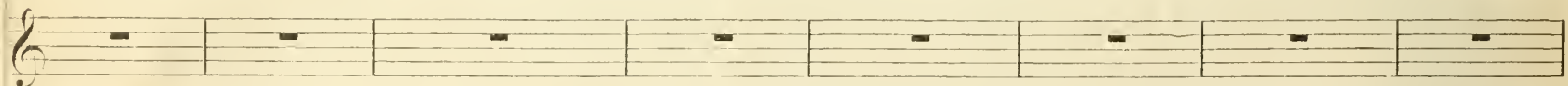
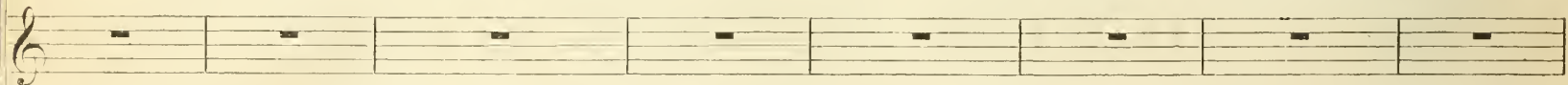
SOLO.

Ritard.



see in the blue arch of heaven, Lo! a mild orb sheds its lus - ter a - far!

Beth-le-hem's lonely and beautiful star;



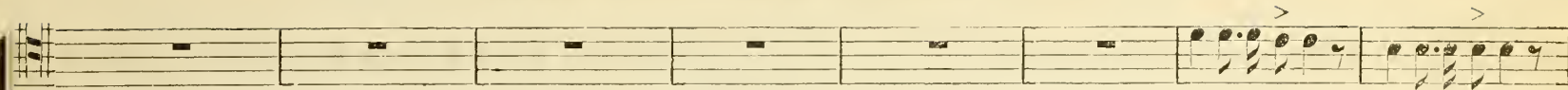
Once to the Mag-i, a bea - con was given, Bethlehem's lonely and beautiful star;

Inst.

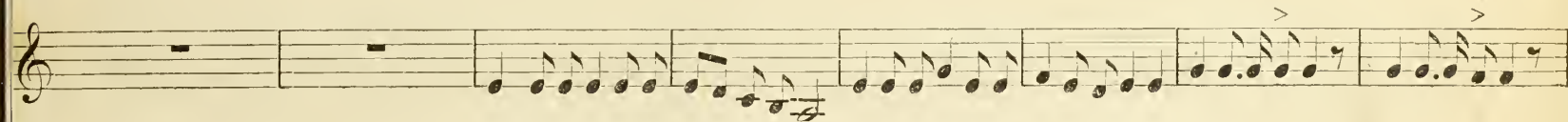
Ritard.



HARK! FROM THE REGIONS OF GLORY. Concluded.



He is the Monarch! He is the Monarch!

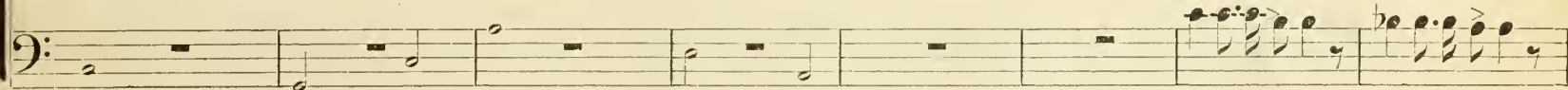


Prostrate before him in transport they fall; Angels around him their vigils are keeping.



Led by its beams where an infant lay sleeping,

He is the Monarch!      He is the Monarch!



D. C.



He is the Monarch and Savior of all. Glory to God in full chorus is blending! Hallelujah, forever! Amen! Hallelujah, forever! Amen, A - men, A - men.



He is the Monarch and Savior of all. Glory to God in full chorus is blending! Hallelujah, forever! Amen! Hallelujah, forever! Amen, A - men, A - men.



“WHAT SHALL I RENDER UNTO THE LORD?” Anthem.

J. H. TENNEY.



What shall I ren • der unto the Lord for all his bene-fits toward me? What shall I ren • der unto the Lord for all his ben-e-fits toward me?



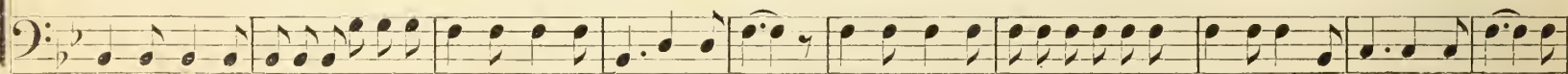
What shall I ren = der unto the Lord for all his bene-fits toward me?      What shall I ren = der unto the Lord for all his ben-e-fits toward me?



I will take the cup of salvation, and call up-on the name of the Lord ;      I will take the cup of salvation, and call upon the name of the Lord ;



I will take the cup of salvation, and call up-on the name of the Lord ; I will take the cup of salvation, and call upon the name of the Lord ; And





And call up - on the name of the Lord,

And call up - on the name of the Lord, And

And call up - on the name of the Lord,

And call up - on the name of the Lord, And

call up - on the name,

And call up - on the name,

And

call up - on the name, up-on the name of the Lord, And call up-on the name, up - on the name of the Lord, And

And call up - on the name, the name of the Lord,

call up-on the name, up-on the name of the Lord, And call up-on the name, the name of the Lord, And

And call up-on the name, up-on the name of the Lord, up-on the

# "WHAT SHALL I RENDER UNTO THE LORD." Concluded.

CODA, after D. S.

Fine. SOLI. Andante.

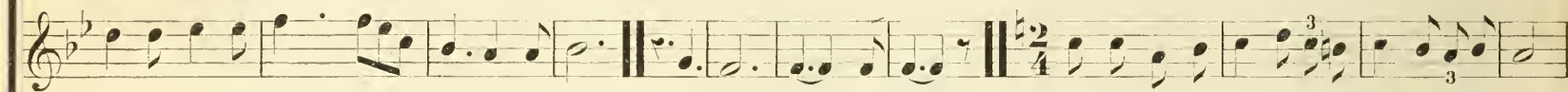


call up - on the name, upon the name of the Lord. The name of the Lord.



call up-on the name, the name of the Lord.

I will pay my vows unto the Lord, unto the Lord,



name . . . of the Lord. The name of the Lord.



I will pay my vows unto the Lord, unto the Lord, now in the presence, now in the presence, now in the presence of all his people.



I will pay my vows unto the Lord, unto the Lord, now in the presence, now in the presence, now in the presence of all his people.



Dal Segno.

# LET THE WORDS OF MY MOUTH. Sentence.

J. H. LESLIE.

123

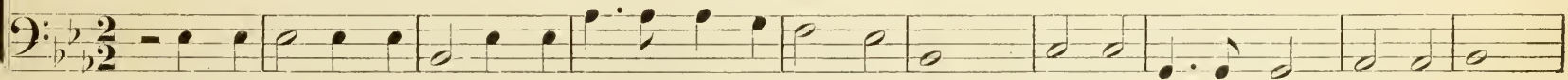
*Andante.*



Let the words of my mouth, and the med - i - ta - tions of my heart, Be ac - cept - a - ble in thy sight,



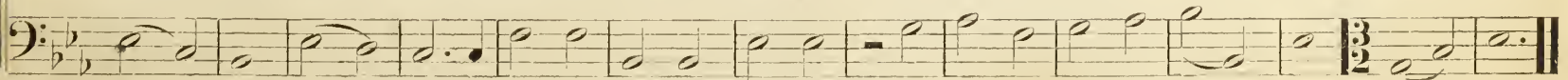
Let the words of my mouth, and the med - i - ta - tions of my heart, Be ac - cept - a - ble in thy sight,



O Lord, O Lord, My strength and my Re - deem - er, My strength and my Re - deem - er. A - men.



O Lord, O Lord, My strength and my Re-deem-er, My strength and my Re - deem - er. A - men.

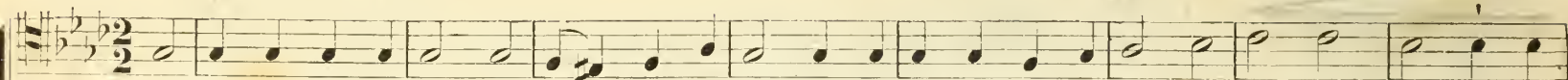




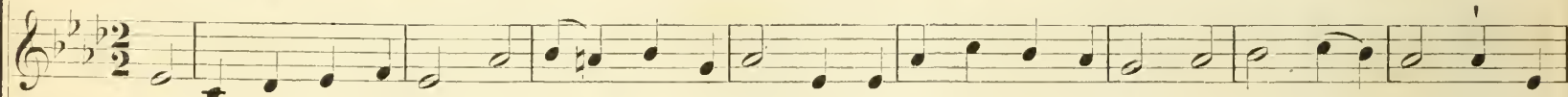
## DEAL GENTLY, O MY FATHER. Anthem.

FOR OPENING OR CLOSING OF SERVICE.

W. IRVING HARTSHORN.



Deal gent - ly, O my Fa - ther, in thy good pleas - ure, Deal gent-ly, O my Fa - ther, un - to Zi - on, Deal



Deal gent - ly, O my Fa - ther, in thy good pleas - ure, Deal gent-ly, O my Fa - ther, un - to Zi - on, Deal



gent - ly, O my Fa - ther, un - to Zi - on; Build thou now the walls, Build thou now the walls,

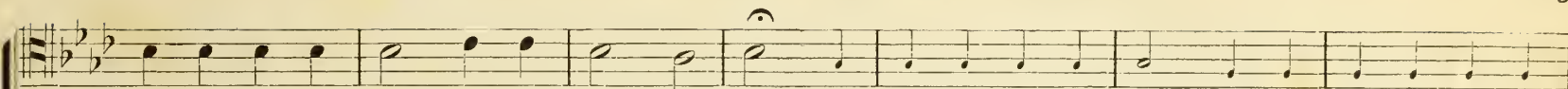


gent - ly, O my Fa - ther, un - to Zi - on; Build thou now the walls, Build thou now the walls,



# DEAL GENTLY, O MY FATHER. Concluded.

125

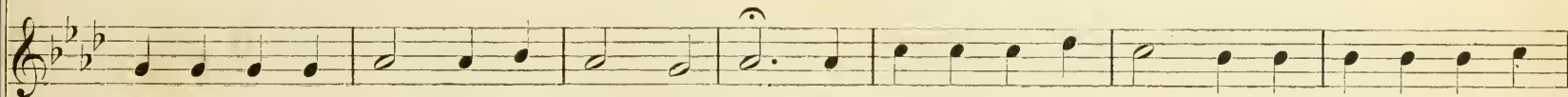


Build thou now the walls of Je - ru - sa - lem,

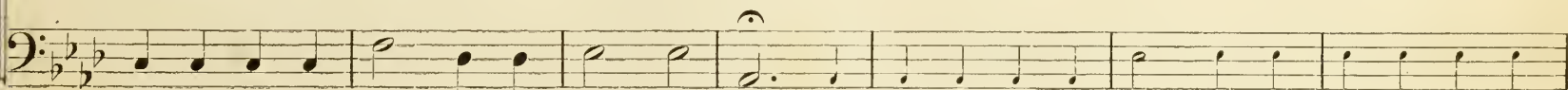
**DUET.**



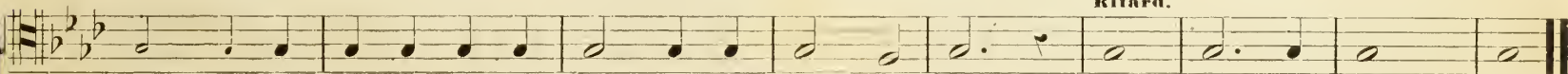
Deal gent - ly, O my Fa - ther, Deal gent - ly un - to



Build thou now the walls of Je - ru - sa - lem,



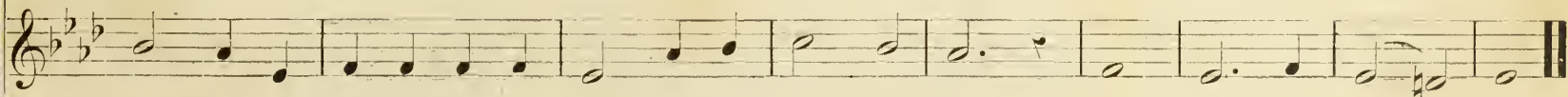
**Ritard.**



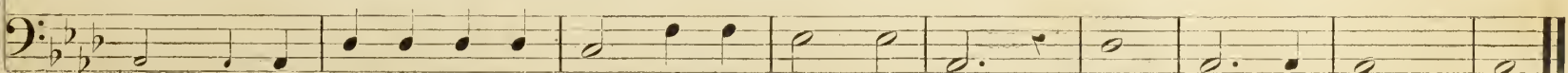
Oh, build thou now the walls of Je - ru - sa - lem. A - men and A - men.



Zi - on,

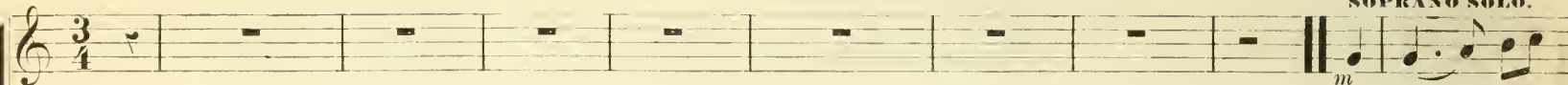


Oh, build thou now the walls of Je - ru - sa - lem, A - men and A - men.



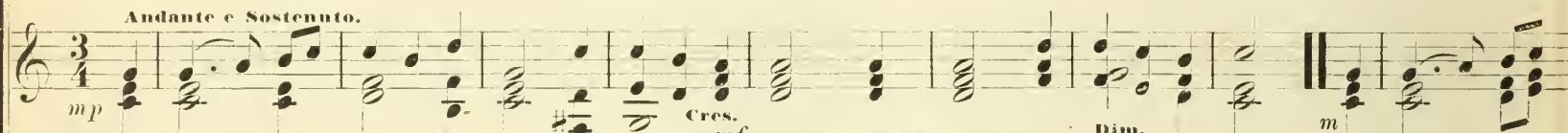
# "FAR FROM MY THOUGHTS." Hymn.

W. HEWITT.  
SOPRANO SOLO.



Far from my

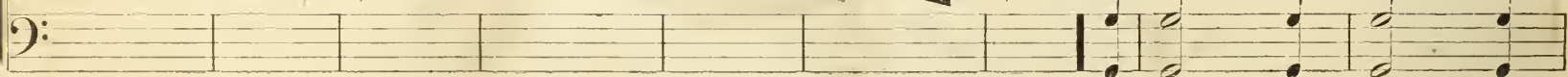
ALTO.



Organ Prelude.



thoughts, vain world, be - gone, Let my re - lig - ious hours a - lone; Fain would my eyes my





"FAR FROM MY THOUGHTS." Continued.

127

TENOR.

Piu Lento.

Sa - vior see, Fain would my eyes my Sa - vior see, I wait a vis - it, Lord, from thee.

ALTO.

SOPR.

Fain would my eyes my Sa - vior see, I wait a vis - it, Lord, from thee.

BASE.

ORGAN.

*mf*

Oh, warm my heart with ho - ly fire, And kin - dle there a pure de - sire, Come,

Piu Lento. *mp*

BASE SOLO. Piu Mosso.

A tempo.

Sa - cred Spi - rit, from a - bove, And fill my soul with heaven - ly love,

Cres.

## "FAR FROM MY THOUGHTS." Continued.

And fill my soul with heaven-ly love. Blest Sa - vior, what de - li - cious fare, How sweet thine en - ter-

tain - ments are; Redeeming grace and dy-ing love.

Nev - er did an - gels taste a - bove, Re - deem - ing grace and dy - ing love.

tain - ments are; Redeeming grace and dy-ing love.

"FAR FROM MY THOUGHTS." Concluded.

**Con Spirito.**



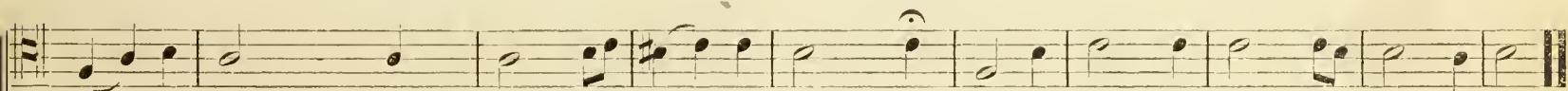
Hail ! great Im - man - uel, all di - vine, In thee thy Fa - ther's glo - ries shine, Thou bright - est, sweet - est,



Hail! great Im - man - uel, all di - vine, In thee thy Fa - ther's glo - ries shine, Thou bright - est, sweet - est,



fair - est One That eyes have seen or an - gels known, That eyes have seen or an - gels known.



fair - est      One      That      eyes      have      seen      or      an - gels      known,      That eyes      have      seen      or      an - gels      known.





# "SAVE THY PEOPLE." Quartet and Responsive Chorus.

NATHAN BARKER.

*Andante.*

**QUARTET.** *p*

Save thy peo - ple,

*mp*

Save thy peo - ple,

*p* *Cres.* *pp*

**CHORUS.** *mp*

O Lord, save us,

*mp*

O Lord,

*mf* *Cres.* *f*

And bless them, O Lord, for - ev - er mor

*mf*

Oh, save thy peo-ple,

*mf*

for-

*f* *p* *Cres.* *f*

save us,

O Lord, for ever more. Save us, O Lord,

*p*

And bless thine in-her-it-ance

"SAVE THY PEOPLE." - Concluded.

131

*mp* *Rall.* *f* *Cres.* *mf* *f*

ev - er more, for - ev - er - more. Feed them al - so, for-ev-er more, for - ev-er-

*p* *Rall.* *mp* *f*

for-ev-er-more, for-ev-er-more. And lift them up, for-ev-er-more. And lift them up, for - ev-er-

more. A - men, A - men.

more. A - men, A-men, A-men, A - men, A-men, A-men.

## "BELOVED, LET US LOVE ONE ANOTHER."

A. J. ABBEY.

Dolce. Mod.

SOLI.

CHORUS.

Let us love one an-oth-er, For love is of God,

For God is love,

DUET.

Inst.

Be-lov-ed, Be-lov-ed, Let us love one another, Let us love one an-oth-er,

*mf**mp*

For love is of God,

For God is love.

SOLI.

CHORUS.

Cres.

Dim.

And every one that loveth is born of God. And every one that loveth is born of God, For God is love, God is love.

Cres.

Dim.

And every one that loveth is born of God, For God is love, God is love.



# THE LORD IS MY SHEPHERD. Anthem.

HARRY SANDERS. Ey per.

133

**Moderato.**

The Lord is my shep - herd, The Lord is my shep - herd, The Lord is my shep - herd, I shall not want.

**SOLO Obligato. SOPRANO or TENOR.**

He mak - eth me to lie down in green pas - tures, He mak - eth me to lie

He lead - eth me be-side the still wa-ters; He lead-eth me be-side the still wa-ters; He lead-eth me be-side the still wa - ters;

He lead - eth me be-side the still wa-ters; He lead eth me be-side the still wa-ters; He lead-eth me be-side the still wa - ters;

## THE LORD IS MY SHEPHERD. Continued.



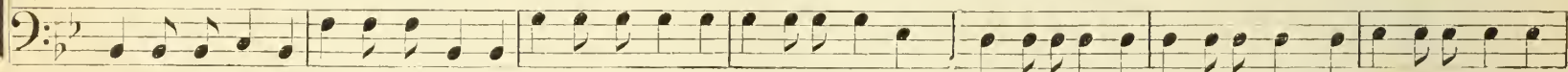
down in green pas - tures, He maketh me to lie down in green pas - tures, in green



He leadeth me beside the still waters; He leadeth me beside the still waters; He leadeth me beside the still waters; He leadeth me be-



He leadeth me beside the still waters; He leadeth me beside the still waters; He leadeth me beside the still waters; He leadeth me be-



pas - tures. He re-stor-eth my soul; He leadeth me in the paths of righteousness, of righteousness, for his name's sake.



side the still waters.



side the still waters; He restoreth my soul; He leadeth me in the paths of righteousness, of righteousness, for his name's sake.



Yea, tho' I walk thro' the valley of the shadow of death, I will fear no evil, I will fear no evil, For

*Andante.*

**CHORUS.**

Thou preparest a ta-ble be-

thou art with me, for thou art with me, Thy rod and thy staff they comfort me, they com - fort me;

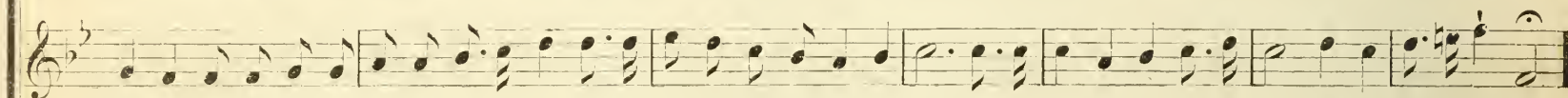
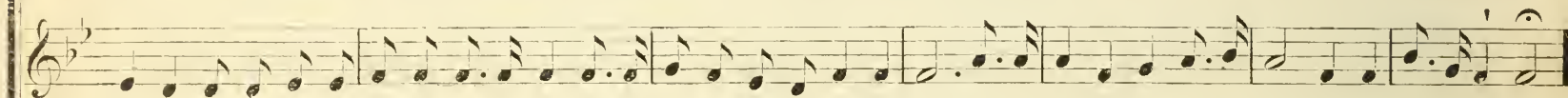
Thou preparest a ta-ble be-



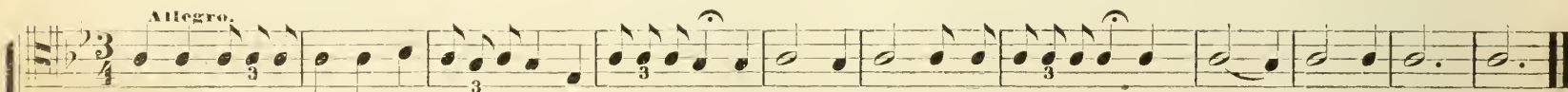
## THE LORD IS MY SHEPHERD. Concluded.



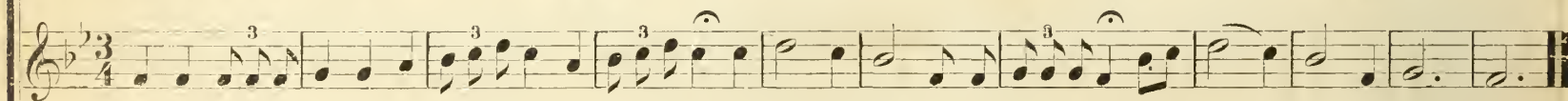
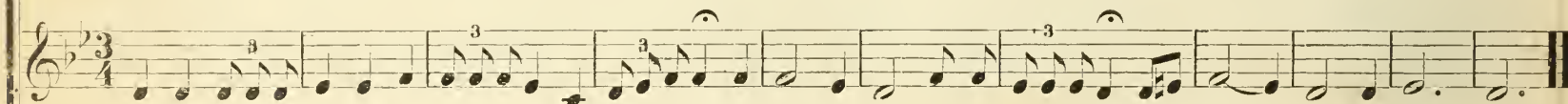
fore me in the presence of mine en - e-mies, in the presence of mine en-e-mies ; Thou anointest my head with oil ; My cup runneth over.



fore me in the presence of mine en-e-mies, in the presence of mine en-e-mies ; Thou anointest my head with oil ; My cup runneth over.



Sure-ly, goodness and mercy shall follow me all the days of my life, And I will dwell in the house of the Lord for-ev-er, for-ev - er.



Sure-ly, goodness and mercy shall follow me all the days of my life, And I will dwell in the house of the Lord for-ev-er, for-ev - er.



# FOR GOD SO LOVED THE WORLD.

W. A. OGDEN.

137

Moderato.

DUO.

For God so loved the world, For God so loved the world, That he gave his on - ly be-got - ten Son, His on - ly be-got - ten Son:

For God so loved the world, For God so loved the world, For God so loved the world, That he gave his on - ly be-got - ten Son, His on - ly be-got - ten Son:

SOLI.

Who-so-ev-er be-liev-eth on him,

Who-so-ev-er believeth on him,

believeth on him,

That who-so - ev-er believeth on him,

Who-so-ev-er believeth on him,

Who-so-ev-er believeth on him,

Who - so-ev-er believeth on him,

Who-so-ev-er be-liev-eth on him,

be-liev-eth on him,

## FOR GOD SO LOVED THE WORLD. Continued.

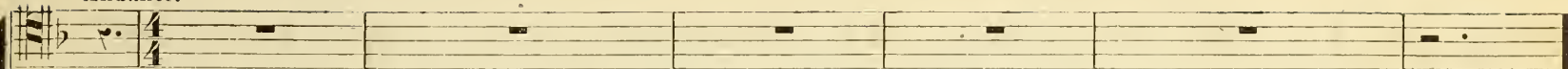
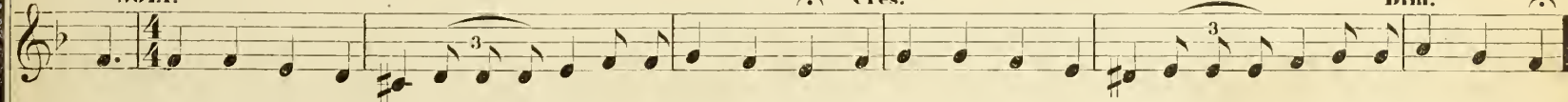
Should not perish, But have ev-er-last-ing life. But he that believeth not is condemned al-read-y, He that believeth not is con-

Should not perish, But have ev-er-last-ing life. But he that believeth not is condemned al-read-y, He that believeth not is con-

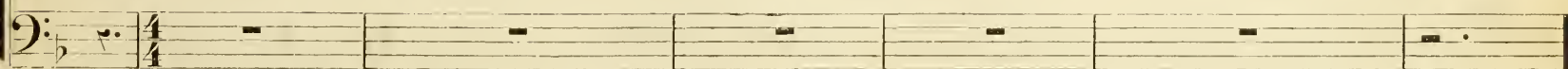
demned al-read-y; Be-cause he hath not believed, Be-cause he hath not believed in the name of the on-ly be-got-ten Son of God.

demned al-read-y; Because he hath not believed, Because he hath not believed in the name of the on-ly be-got-ten Son of God.



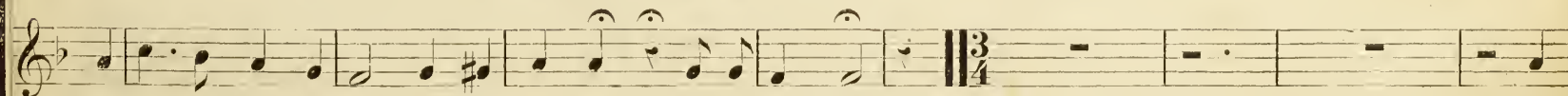
*Andante.**m SOLI.**Cres.**Dim.*

For God sent not his Son into the world to condemn the world, For God sent not his Son in-to the world to condemn the world,

*Cres.**Rall.**Dim. e Rall.**A tempo. SOLI.*

But that the world through him might be sav - ed, might be sav - ed.

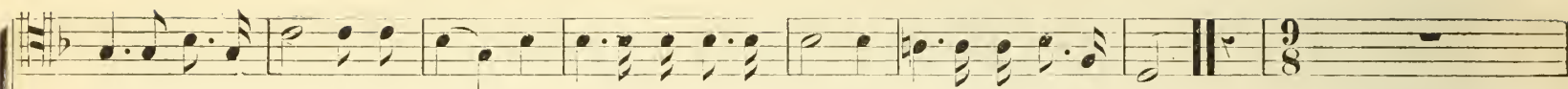
For God so loved the world, For



But that the world through him might be sav - ed, might be sav - ed. For God so loved the world, For God so loved the world, For

**Double Octaves.**

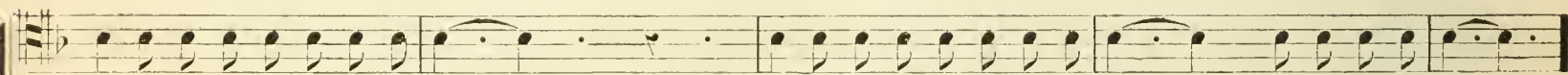
## FOR GOD SO LOVED THE WORLD. Continued.



God so loved the world that he gave his on-ly be-got - ten Son, His on - ly be-got-ten Son, That whosoever believeth on



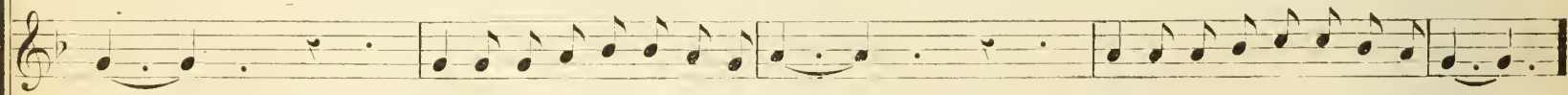
God so loved the world that he gave his on-ly be-got - ten Son, His on - ly be-got-ten Son, That whosoever believeth on



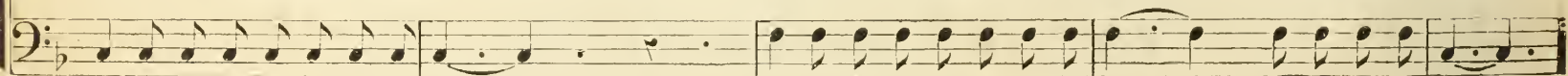
Whoso - ev - er be-liev-eth on him, Who-so-ev - er be-liev-eth on him, Be-liev-eth on him,



him, Whoso - ev - er be-liev-eth on him, Whoso - ev - er be-liev-eth on him,



Whoso - ev - er be-liev-eth on him, Who-so-ev - er be-liev-eth on him, Be-liev-eth on him,



# FOR GOD SO LOVED THE WORLD. Concluded.

141

*Dim.*

*p*

*pp*

should not per-ish, But have ev - er-last-ing life, ev - er-last-ing life, ev - er-last - ing life, ev - er-last - ing life.

should not perish, But have ev - er-last - ing life.

*Inst. Sva.*

ev - er - last-ing life.

## BENEDICTUS.

F. H. PEASE.

1. Blessed be the Lord | God of Israel, || For he hath visited | and re - deemed his people ; || And he hath raised up a mighty sal - vation for us || In the house of his ser - vant David.

2. As he spake by the mouth of his | holy prophets, || Which have been | since the world be - gan, || That we should be saved | from our sins || And from the hand of all that hate us.

3. Glory be to the Father, and | to the Son, || And . . . . to the Ho - ly Ghost ; || As it was in the beginning, is now, and | ever shall be, || World without end. | Amen, Amen, Amen.



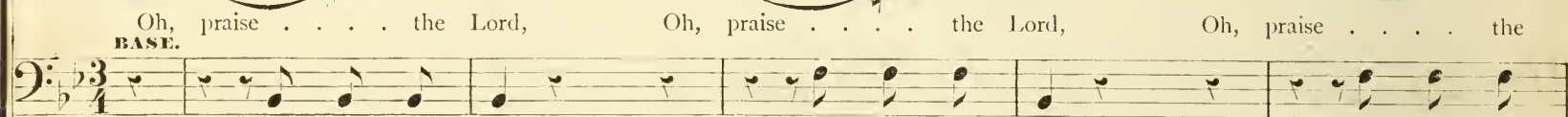
## "OH, PRAISE THE LORD." Anthem.

NATHAN BARKER.

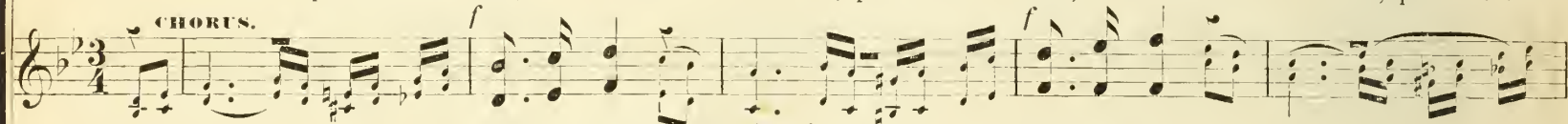
Moderato. SOPRANO.



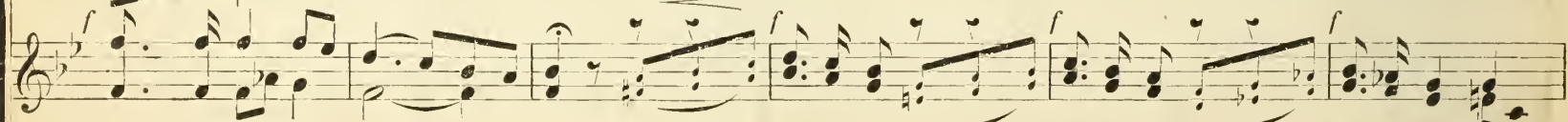
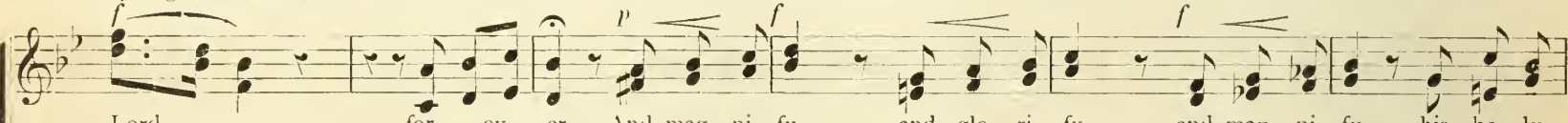
ALTO.



CHORUS.



Play Eight Measures for Prelude.



# "OH, PRAISE THE LORD." Continued.

143

*Rall.* *Allo. Mod.*

name, his ho - ly name, his ho - ly name. My heart is fixed, My song shall

name, his ho - ly name, his ho - ly name. My heart is fixed, My song shall

*Rall.*

name, his ho - ly name, his ho - ly name. My heart is fixed, My song

raise im - mor - tal hon - ors to his name. Oh, praise the Lord, . . . . .

raise im-mor-tal hon - ors, hon-ors to his name. Oh, praise the Lord, . . . . . Oh, praise the

shall raise im - mor - tal hon - ors hon - ors to his name. Oh, praise the Lord,

*f* *f*

## OH, PRAISE THE LORD. Concluded.

Ex - alt and mag - ni fy, Ex - alt and mag-ni-fy him ev - er more, Ex-alt and mag-ni- fy him

Lord, . . . .

Oh, praise the Lord, Ex - alt and mag-ni - fy, and mag-ni-fy him ev - er - more, mag-ni-fy him

ev - er more, Ex - alt and mag - ni - fy him ev - er more. A - men, A - men.

ev - er - more, Mag - ni - fy him ev - er more. A - men, A - men.

*Cres.* *ff*

*ff*

*Cres.* *ff*

*ff*



# OH, PRAISE THE LORD. No. 2. Anthem.

S. W. STRAUB.

145

1st Time. 2d Time. Fine

Oh, praise the Lord, Praise the Lord, Praise the Lord, all ye na - tions, all ye na - tions!

Oh, praise the Lord, Praise the Lord, Praise the Lord, all ye na - tions, all ye na - tions!

*Cantabile. 1st time Duet alone, 2d time with Chorus.*

DUET.

For his mer - ci - ful kind - - - ness is great to - ward us.

CHORUS.

For his kindness is great toward us, His merciful kindness is great toward us, For his kindness is great toward us, His merciful kindnes is great toward us.

## PRAISE THE LORD. No. 2. Concluded.

*Allegretto con Spirito.**Largo.*

D. C.

And the truth of the Lord, of the Lord en-dur-eth for - ev - er. Praise ye the Lord.

And the truth of the Lord, And the truth of the Lord en-dureth for - ev - er. Praise ye the Lord.

And the truth of the Lord en-dureth for - ev - er. Praise ye the Lord.

And the truth of the Lord, And the truth of the Lord, of the Lord en-dureth for-ev - er. Praise ye the Lord.

## OH, GIVE THANKS UNTO THE LORD.

SUITABLE FOR THANKSGIVING.  
*Spirited.*

W. A. OGDEN.

Oh, give thanks, give thanks un-to the Lord, Oh, give thanks, give thanks un-to the Lord, Oh, give thanks un - to the

Oh, give thanks, give thanks un-to the Lord, Oh, give thanks, give thanks un-to the Lord, Oh, give thanks un - to the

Oh, give thanks unto the Lord, Oh, give thanks, give thanks unto the Lord, Give thanks unto the Lord ;

Lord, Oh, give thanks unto the Lord,

Oh, give thanks unto the Lord, Oh, give thanks, give thanks unto the Lord, Give thanks unto the Lord ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clef. The bottom staff is a bass clef. The music is written in a common time signature (C). The lyrics are placed below the staves, with some lines spanning across multiple staves. The first line of lyrics is 'Oh, give thanks unto the Lord, Oh, give thanks, give thanks unto the Lord, Give thanks unto the Lord ;'. The second line is 'Lord, Oh, give thanks unto the Lord,'. The third line is 'Oh, give thanks unto the Lord, Oh, give thanks, give thanks unto the Lord, Give thanks unto the Lord ;'. The music features various note values including eighth, quarter, and half notes, as well as rests.

Come be-fore his presence with a song, with a song, Come before his presence with a song, with a song. Make known his deeds,

with a song, with a song.

Come before his presence with a song, Come before his presence with a song. Make known his deeds,

with a song, with a song.

The second system of the musical score also consists of four staves, following the same clef and key signature as the first system. The lyrics are 'Come be-fore his presence with a song, with a song, Come before his presence with a song, with a song. Make known his deeds, with a song, with a song.' The first line of lyrics spans across the first three staves, and the second line is 'with a song, with a song.' The third line is 'Come before his presence with a song, Come before his presence with a song. Make known his deeds,' and the fourth line is 'with a song, with a song.' The music continues with similar note values and rests, ending with a double bar line and repeat signs.



## OH, GIVE THANKS UNTO THE LORD. Continued.

2d time sing small notes and pause.

1st time Chorus, 2d time with Solo.

SOPRANO SOLO OBLIGATO.

Make known his deeds, Make known his deeds among the people. Glo - ry ye in his ho - ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name,

Glo - ry ye in his ho - ly name, Glo - ry ye in his ho - ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name, Glo-ry ye in his ho-ly name,

# OH, GIVE THANKS UNTO THE LORD. Concluded.

149

*Con Spirito.*

In his ho - ly name. Let the heart of them re - joice, Let the heart of

Glory ye in his holy name, In his holy name. *ff Unison.*

Glory ye in his holy name, In his holy name. *Inst.* Let the heart of them re - joice, Let the heart of

The musical score is written for a four-part setting. The top two staves are vocal parts (Soprano and Alto), and the bottom two are instrumental parts (Violin and Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece concludes with a double bar line. The lyrics are: 'In his ho - ly name. Let the heart of them re - joice, Let the heart of Glory ye in his holy name, In his holy name. Let the heart of them re - joice, Let the heart of'. The instrumental parts include a section marked 'ff Unison' and another marked 'Inst.'.

them re-joice, Let the heart of them rejoice, rejoice that seek the Lord. Hal-le - lu - jah, Amen, Hal-le - lu - jah, Amen, A - men.

them re-joice, Let the heart of them rejoice, rejoice that seek the Lord. Hal-le - lu - jah, Amen, Hal-le - lu - jah, Amen, A - men.

The musical score continues with the same four-part setting. The lyrics are: 'them re-joice, Let the heart of them rejoice, rejoice that seek the Lord. Hal-le - lu - jah, Amen, Hal-le - lu - jah, Amen, A - men.' The instrumental parts include a section marked 'ff'.

## "OH, HOW BEAUTIFUL." Anthem.

T. H. TANNER.

Arr. from Jubilant Voices by per.

The first system of the piano accompaniment consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first two staves contain whole rests. The third staff begins with a melodic line in the right hand, featuring eighth and sixteenth notes, with a slur over the first two measures. The fourth staff provides a bass line with eighth and sixteenth notes, also featuring a slur over the first two measures. The tempo marking "Moderato e Legato." is placed below the third staff.

*Moderato e Legato.*

## TENOR.

Oh, how beau-ti-ful thy gar-ments, O Zi - on! Oh, how beauti-ful thy gar-ments, O Zi - on!

## ALTO.

The second system contains vocal parts and piano accompaniment. The Tenor part is on a single staff in treble clef, with lyrics written below. The Alto part is on a single staff in treble clef, with lyrics written below. The piano accompaniment consists of three staves: two treble clef staves and one bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment continues the melodic and harmonic material from the first system, with the right hand playing chords and the left hand providing a steady bass line.



**TENOR.**  
Oh, how beauti-ful thy gar-ments, O Zi - on! Oh, how beauti-ful thy garments, O Zi - on!

**SOPRANO.**  
Oh, how beauti-ful thy gar-ments, O Zi - on! Oh, how beauti-ful thy garments, O Zi - on!

**ALTO.**  
Oh, how beauti-ful thy gar-ments, O Zi - on! Oh, how beauti-ful thy garments, O Zi - on!

**BASE.**

Oh how beau - ti - ful, how beau - ti - ful, how beau - ti - ful thy garments,  
Oh, how beau - ti - ful,

Oh, how beau - ti - ful, how beau - ti - ful, how beau - ti - ful, how beau - ti - ful thy garments,  
Oh, how beau - ti - ful,

## "OH, HOW BEAUTIFUL." Continued.

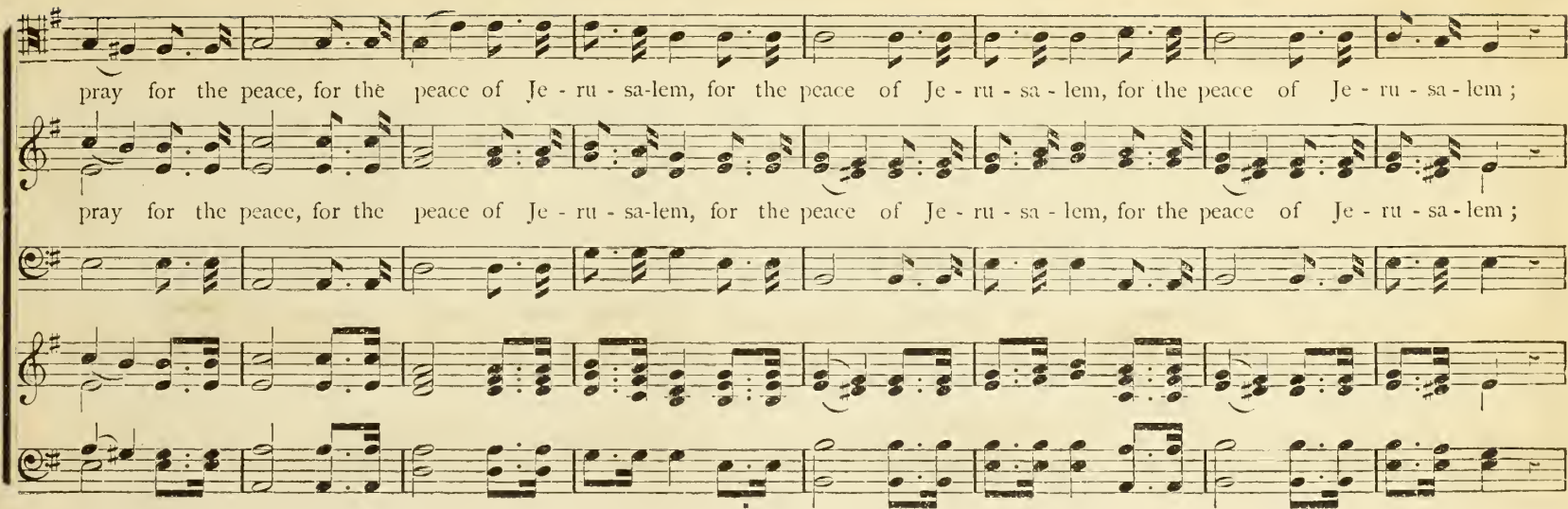
O Zi - on, how beau-ti - ful, how beau-ti - ful, how beau-ti - ful, how beau-ti - ful thy garments,  
 O Zi - on, how beau-ti - ful, how beauti - ful, . . . . . how beauti - ful, how beau-ti - ful thy garments,  
 how beau-ti - ful, how beau-ti - ful,

This musical system consists of two staves, each with a vocal line and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The melody is simple and hymn-like, with the lyrics written below the notes. The piano part features chords and moving lines that support the vocal melody.

O Zi - on; They shall prosper that love . . . thee, They shall pros - per that love thee. Oh,  
 O Zi - on; They shall prosper that love . . . thee, They shall pros - per that love thee. Oh,

This musical system continues the piece with two staves. It includes a double bar line in the middle of the system, indicating a new phrase. The vocal lines and piano accompaniment follow the same format as the first system, with the lyrics written below the notes. The piano part continues with chords and moving lines.





prayer for the peace, for the peace of Je - ru - sa - lem, for the peace of Je - ru - sa - lem, for the peace of Je - ru - sa - lem ;

prayer for the peace, for the peace of Je - ru - sa - lem, for the peace of Je - ru - sa - lem, for the peace of Je - ru - sa - lem ;

This system contains five staves of music. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth and fifth staves are piano accompaniment, featuring chords and arpeggiated figures.



They shall pros - per that love thee, They shall pros - per that love thee.

They shall pros - per that love thee, They shall pros - per that love thee.

This system contains five staves of music. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth and fifth staves are piano accompaniment, featuring chords and arpeggiated figures.



*Allegro.*

This system contains five staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two phrases of the lyrics "Joy and peace shall dwell in thee,". The second staff is a piano accompaniment in treble clef, featuring chords and eighth-note patterns. The third staff is a piano accompaniment in bass clef, also featuring chords and eighth-note patterns. The fourth and fifth staves are piano accompaniment in treble and bass clefs respectively, providing a harmonic foundation with sustained chords and moving lines.

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

This system contains five staves of music. The top staff is a vocal line in treble clef, continuing the lyrics. It includes a phrase "Joy and peace shall dwell in thee," followed by a longer phrase "Joy and peace shall dwell, shall dwell in thee." The second staff is a piano accompaniment in treble clef, with chords and eighth-note patterns. The third staff is a piano accompaniment in bass clef, with chords and eighth-note patterns. The fourth and fifth staves are piano accompaniment in treble and bass clefs respectively, providing a harmonic foundation with sustained chords and moving lines.

Joy and peace shall dwell in thee, Joy and peace shall dwell, shall dwell in thee.

Joy and peace shall dwell in thee, Joy and

Joy and peace shall dwell, shall dwell in thee, Joy and peace shall dwell, shall dwell in

Joy and peace shall dwell, shall dwell in thee, Joy and peace shall dwell, shall dwell in

peace shall dwell . . . . . in thee, Joy and peace shall dwell . . . . . in

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests and ties.

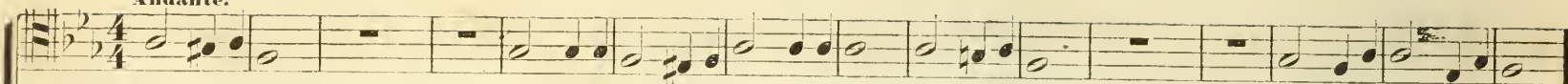
thee, for ev - er - more, for ev - er - more, for ev - er - more.

thee, for ev - er - more, for ev - er - more, for ev - er - more.

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The music continues with similar notation to the first system, ending with a double bar line.

## SWEET SABBATH EVE.

W. A. OGDEN.

*Andante.*

Sweet Sabbath eve, Bright is thy smile, Linger, oh, linger to cheer us awhile ; Sweet Sabbath eve, Beautiful ray, Fade not so quickly away.



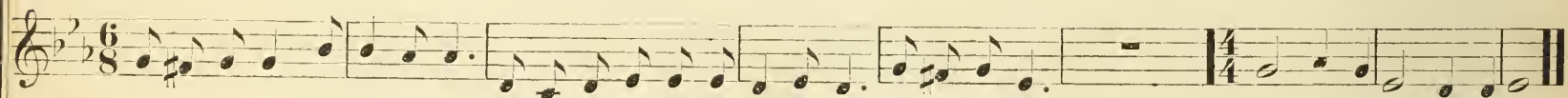
Sweet Sabbath eve, Hallowed and blest, Sending the soul to its haven of rest ; Lin-ger a-while, Beau-ti-ful ray, Fade not so quick-ly a-way.



Sweet Sabbath eve, Bear on thy wing, Upward to heaven the praise that we sing ; Fainter thy voice, Faded thy hue, Gently we bid thee adieu.



Lovely and pure thy starlit brow, Holy the thoughts thou art breathing now ; Sweet Sabbath eve, Beautiful ray, Fade not so quickly away.



Tell us, calm eve, if those we love Look on us still in that world above ; Sweet Sabbath eve, Beautiful ray, Fade not so quickly away.



Lovely and pure thy starlit brow, Holy the thoughts thou art breathing now ; Sweet Sabbath eve, Beautiful ray, Fade not so quickly away.



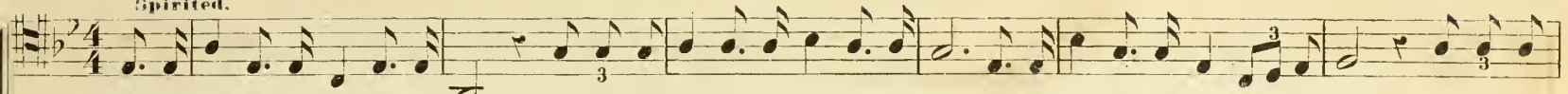


"I WAS GLAD." Anthem.

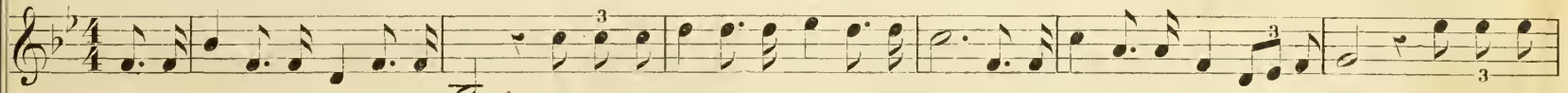
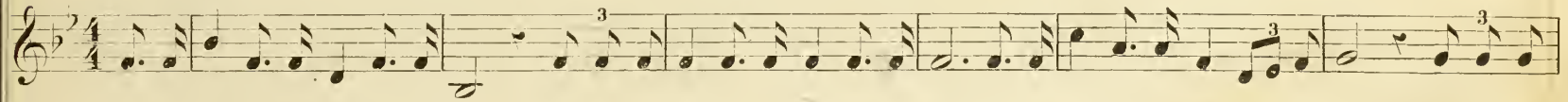
J. H. TENNEY.

157

**Spirited.**



I was glad when they said unto me,      Let us go   in - to the house of the Lord, I was glad when they said un-to me,      Let us go



I was glad when they said unto me,      Let us go in - to the house of the Lord, I was glad when they said un-to me,      Let us go



**SOPRANO. Obligato.**

**Cori Soprano.**



in-to the house of the Lord.      My feet shall stand with - in thy gates,      O Jerusalem,      O Je-

**TENOR.**



My feet shall stand within thy gates,

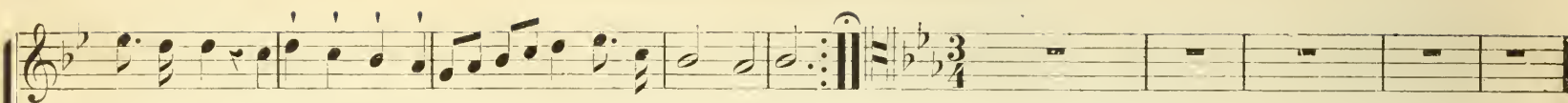
ALTO.



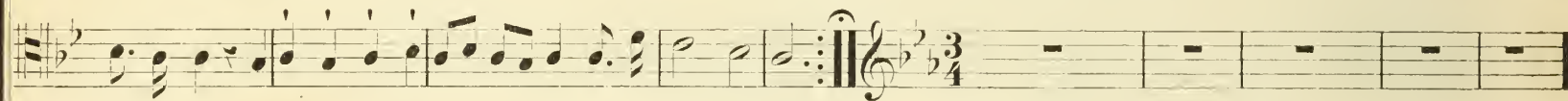
in-to the house of the Lord.      My feet      shall stand      within      thy gates,      O      Jerusalem,      O      Je-

**BASS.**





ru-sa-lem, My feet shall stand within thy gates, O Je-ru - sa-lem.



ru-sa-lem, My feet shall stand within thy gates, O Je-ru - sa-lem.



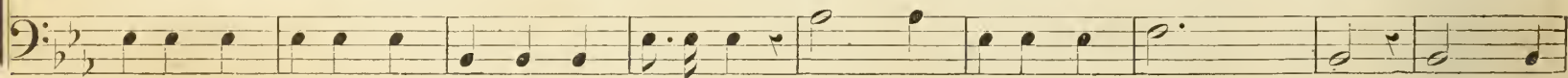
**QUARTET. Andante.**



Pray for the peace, for the peace of Je - ru - sa - lem; They shall pros - per that love thee, They shall



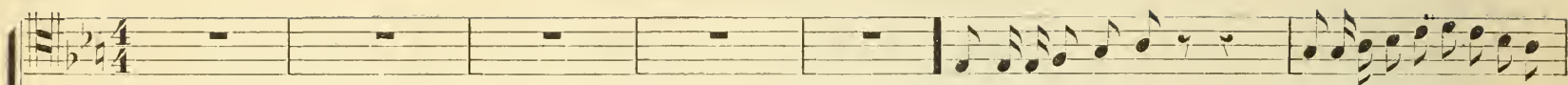
Pray for the peace, for the peace of Je - ru - sa - lem; They shall pros - per that love . . . thee, They shall



pros - per, shall pros - per that love thee, They shall pros - per that love thee,

Pray for the peace, for the peace of Je - ru - sa - lem; They shall pros - per that love thee.





Peace be within thy walls, Peace be within thy walls, within thy



Peace be within thy walls, within thy walls, . . . . .



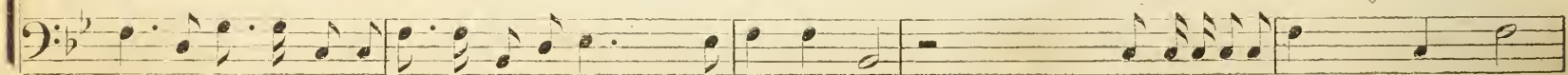
Peace be within thy walls, Peace be within thy walls, within thy



walls, And plenteousness, and plenteousness within thy pal - a - ces; Peace be within thy walls, within thy walls, be within thy walls,



And plenteousness, and plenteousness within thy pal - a - ces; Peace be with-in thy walls, . . . . .



Peace be within thy walls, thy walls,

Peace be within thy walls, be within thy walls, And plenteousness, and plenteousness within thy pal - a - ces, Peace be within thy walls,

Peace be within thy walls, walls, And plenteousness with-in thy pal - a - ces, Peace be within thy walls,

Peace be within thy walls, be within thy walls, And plenteousness, and plenteousness within thy pal - a - ces, Peace be within thy walls,

And plenteousness within thy pal - a - ces, Peace be within thy

walls, Peace be within thy walls, And plenteousness with-in thy pal - a - ces, Peace be within thy walls,

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness, and plenteousness with-in thy pal - a - ces,

walls, Peace be within thy walls, thy walls, And plenteousness, and plenteousness, and plenteousness with-in thy pal - a - ces,

## "I WAS GLAD." Concluded.

Be within thy walls, Be within thy walls, Be within thy walls, Peace, Peace, And plenteousness within thy pal - a - ces,

Peace, Peace, Peace, Peace, Peace, And plenteousness within thy pal - a - ces,

Be with-in thy walls, Be with-in thy walls, Be with-in thy walls, Peace, Peace,

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. There are dynamic markings like 'f' and 'p'.

With-in thy pal-a - ces, with-in thy pal - a - ces, Hal - le - lu - jah, A-men, Hal-le-lu - jah, Praise ye the Lord. *Ad lib.*

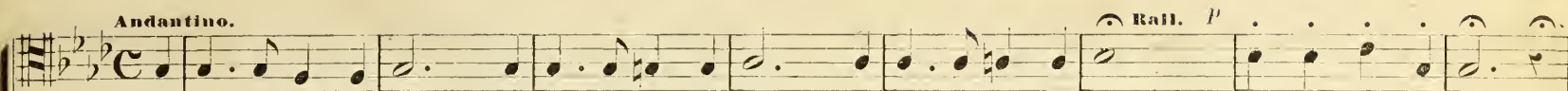
With-in thy pal - a - ces, With-in thy pal - a - ces. A-men, - Hal-le - lu - jah, Praise ye the Lord.

With-in thy pal-a - ces, within thy pal - a - ces. A-men, Hal-le-lu - jah, Praise ye the Lord.

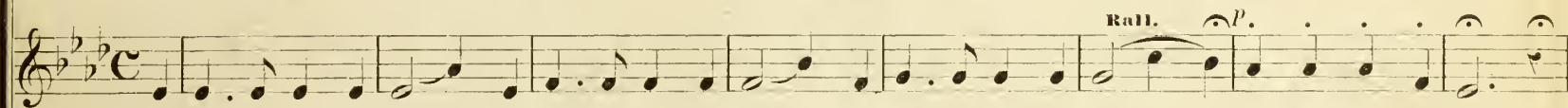
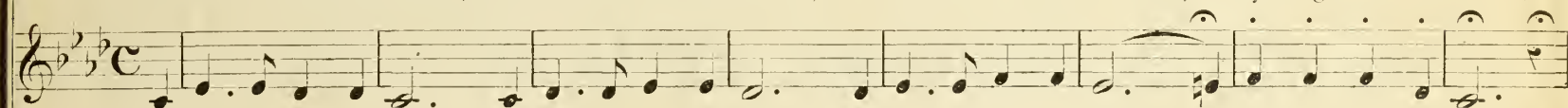
With-in thy pal - a - ces, with-in thy pal - a - ces. A-men, Hal - le - lu - jah, Praise ye the Lord.

Detailed description: This block contains the second system of the musical score. It also consists of four staves. The top staff has lyrics and a 'Poco Ad lib.' marking. The piano accompaniment continues. The bottom staff is a bass line. The key signature remains one flat. The music concludes with a double bar line.

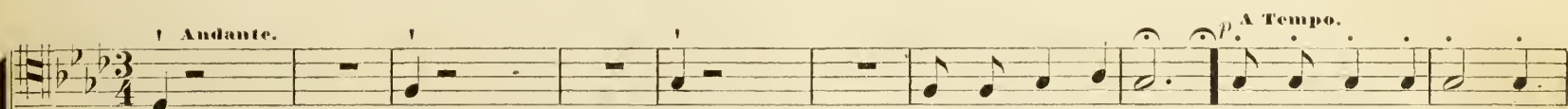
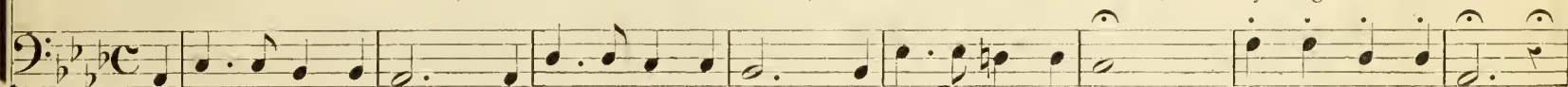


*Andantino.*

I heard a voice from heaven, I heard a voice from heaven, I heard a voice from heaven, Say - ing un - to me :



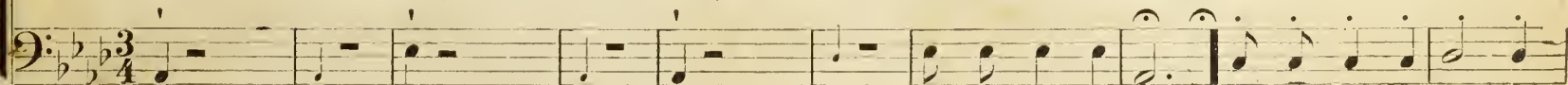
I heard a voice from heaven, I heard a voice from heaven, I heard a voice from heaven, Say - ing un - to me :



Write, Write, Write, Bless-ed are the dead, Bless - ed are the dead who



Write, Write, Write, Bless - ed are the dead, Bless - ed are the dead, who



## BLESSED ARE THE DEAD. Concluded.

die in the Lord, Bless-ed are the dead, who die in the Lord. Yea, saith the Spirit, Yea, saith the Spirit,

*Cres.* *Dim.*

*Cres.* *Dim.* *Cres.* *Cres.*

Yea, saith the Spir-it, For they rest, they rest, they rest from their la - bors. A - men, A - men.

*f* *p* *Rall.* *p* *pp* *Rall.*

*f* *p* *Rall.* *p* *pp* *Rall.*

Yea, saith the Spir-it, For they rest, they rest, they rest from their la - bors. A - men, A - men.

# THE BILLOWS SWELL. Anthem. Arranged from Rossini by NATHAN BARKER. 165

**TENOR.**  
The bil - lows swell, The winds are high, Clouds o - ver - cast the win - try sky ;

**SOPRANO.**  
The bil - lows swell, The winds are high, Clouds o - ver - cast the win - try sky ;

**ALTO.**  
The bil - lows swell, The winds are high, Clouds o - ver - cast the win - try sky ;

**BASS.**

Out of the depths to thee I call, My fears are great, My strength is

Out of the depths to thee I call, My fears are great, My strength is



## THE BILLOWS SWELL. Continued.

small. O Lord, O Lord, the pi - lot's part per - form, And guide and

small. O Lord, O Lord, the pi - lot's part per - form, And guide and

*p* *>* *mf* *p* *p* *mp*

This system contains the first two systems of music. Each system has a vocal line (Soprano and Alto) and a piano accompaniment (Treble and Bass). The lyrics are: 'small. O Lord, O Lord, the pi - lot's part per - form, And guide and'. The piano part includes dynamic markings: *p*, *>*, *mf*, *p*, *p*, and *mp*.

guard me through the storm, De - fend me from each threat-'ning ill,

guard me through the storm, De - fend me from each threat-'ning ill,

*p*

This system contains the second two systems of music. Each system has a vocal line (Soprano and Alto) and a piano accompaniment (Treble and Bass). The lyrics are: 'guard me through the storm, De - fend me from each threat-'ning ill,'. The piano part includes a dynamic marking: *p*.

# THE BILLOWS SWELL. Continued.

167

*p* *pp*

Con - trol the waves, Say, "Peace, be still,"

Con - trol the waves, Say, "Peace, be still,"

**Allegro.**

Though tempest-tossed, Though tempest-tossed, And half a wreck, My Savior through the floods I

Though tempest-tossed, . . . And half a wreck, . . . My Savior through the floods I

Though tempest-tossed, Though tempest-tossed, And half a wreck, My Savior through the floods I

## THE BILLOWS SWELL. Concluded.

seek ; . . . Let neither winds, Nor stormy rains, Force back my shattered bark a-

seek ; . . . Let neither winds, . . . Nor stormy rains, . . . Force back my shattered bark a-

seek ; . . . Let neither winds, Nor stormy rains, Force back my shattered bark a-

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final long note on 'a-'. The piano accompaniment consists of chords and single notes.

gain, Let neither winds, Nor stormy rains, Force back my shattered bark a - gain.

gain, Let neither winds, Nor stormy rains, Force back my shattered bark a - gain.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and a final long note on 'a - gain'. The piano accompaniment consists of chords and single notes.

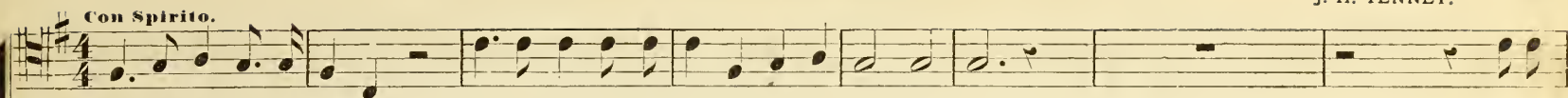


# GLORIA PATRI.

J. H. TENNEY.

169

*Con Spirito.*



Glo-ry be to the Fa-ther, Glo-ry be to the Son, and to the Ho - ly Ghost ;

As it

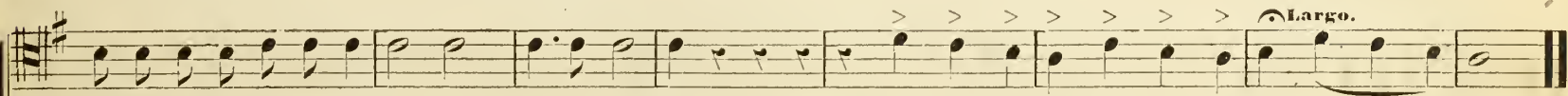


Glo-ry be to the Fa-ther, Glo-ry be to the Son, and to the Ho - ly Ghost ; As it was in the beginning, is now,

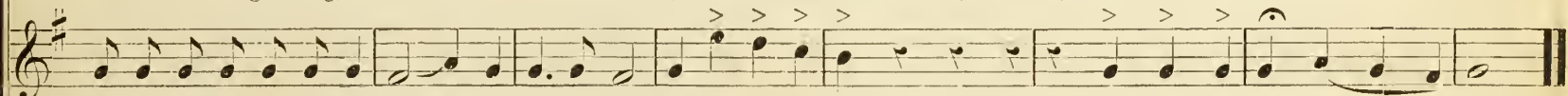
As it



As it was in the beginning, is



was in the be-gin-ning, is now, and ev-er shall be, world without end. A-men, A-men, world with-out end, A - men.



was in the be-gin-ning is now, and ev - er shall be, world without end, world with-out end. A - men.



now, and ev - er shall be, A - men, A-men,

# HOSANNA TO THE KING OF KINGS. Anthem. Arr. from Mozart by T. H. TANNER.

SOPRANO. DUET. Allegro.

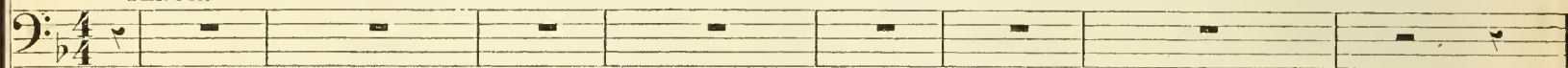
Cres.



ALTO.

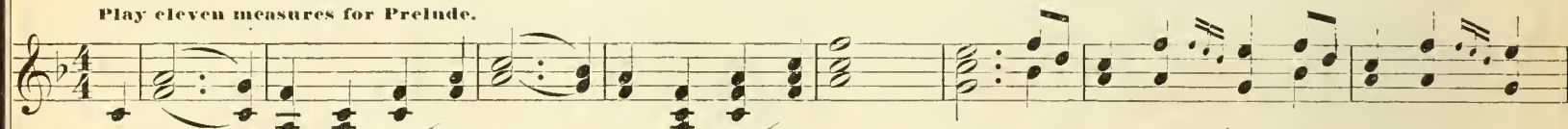
What are those soul-re - viv - ing strains, Which ech-o thus from Sa - lem's plains?

TENOR.



BASE.

Play eleven measures for Prelude.

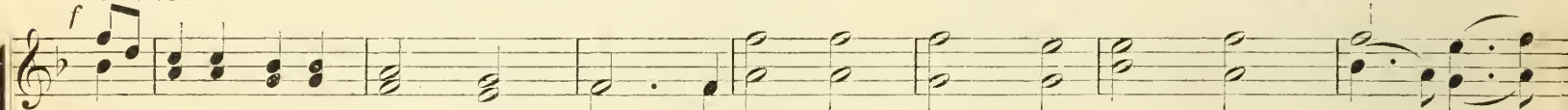


Accompainiment.

Cres.

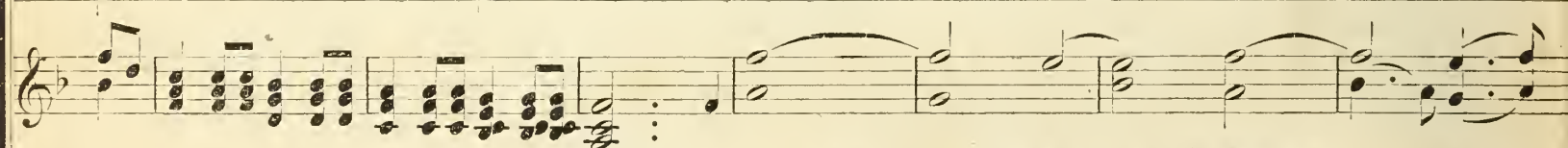
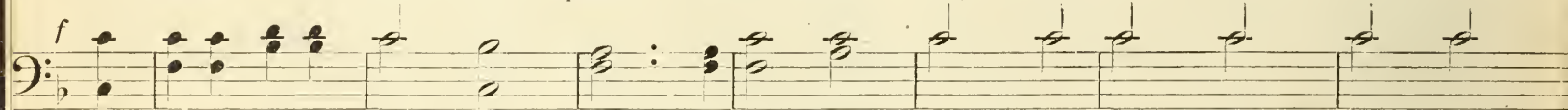


CHORUS.



Which ech-o thus from Sa - lem's plains? What an - thems loud, and loud - er still, and

Cres.



## DUET.

loud - er still, *p* Sweet - ly re-sound from Zi - on's hill? Sweet - ly re-sound from Zi - on's hill? *Cres.*

## CHORUS.

Sweetly re-sound from Zi - on's hill? *p* *f* *p*



## HOSANNA TO THE KING OF KINGS. Continued.

This musical score is for the hymn "Hosanna to the King of Kings," specifically the continuation of the piece. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is organized into three systems, each with a vocal staff and a piano accompaniment staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system begins with a vocal entry on the word "Lo!" marked with a forte (f) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal melody with the lyrics "Ho - san - na, Hosanna to the King of Kings : Ho - san - na, Ho - san - na, Hosanna to the King of". The piano accompaniment provides harmonic support with chords and moving lines. The third system concludes the phrase with "na." and continues the instrumental texture. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score.

Lo! 'tis an in-fant cho-rus sings, Ho-

san - na. Ho - san - na, Hosanna to the King of Kings : Ho - san - na, Ho - san - na, Hosanna to the King of

This musical score is for a hymn titled "HOSANNA TO THE KING OF KINGS. Continued." It is page 173 of a collection. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Kings. The Sav - - - ior comes, and babes pro-claim Sal - va - tion, sent in Je - sus' name, in Je - sus' name. Nor these a - lone their". The score includes dynamic markings: *f* (forte) at the beginning of the second system, *p* (piano) for the Trio section, and *fp* (fortissimo) at the end. The Trio section begins with the word "TRIO." above the staff. The score is divided into systems by bar lines. The first system has two staves (Soprano and Bass). The second system has four staves (Soprano, Alto, Tenor, and Bass). The third system has four staves. The fourth system has four staves. The fifth system has four staves. The sixth system has four staves. The seventh system has four staves. The eighth system has four staves. The ninth system has four staves. The tenth system has four staves. The eleventh system has four staves. The twelfth system has four staves. The thirteenth system has four staves. The fourteenth system has four staves. The fifteenth system has four staves. The sixteenth system has four staves. The seventeenth system has four staves. The eighteenth system has four staves. The nineteenth system has four staves. The twentieth system has four staves. The twenty-first system has four staves. The twenty-second system has four staves. The twenty-third system has four staves. The twenty-fourth system has four staves. The twenty-fifth system has four staves. The twenty-sixth system has four staves. The twenty-seventh system has four staves. The twenty-eighth system has four staves. The twenty-ninth system has four staves. The thirtieth system has four staves. The thirty-first system has four staves. The thirty-second system has four staves. The thirty-third system has four staves. The thirty-fourth system has four staves. The thirty-fifth system has four staves. The thirty-sixth system has four staves. The thirty-seventh system has four staves. The thirty-eighth system has four staves. The thirty-ninth system has four staves. The fortieth system has four staves. The forty-first system has four staves. The forty-second system has four staves. The forty-third system has four staves. The forty-fourth system has four staves. The forty-fifth system has four staves. The forty-sixth system has four staves. The forty-seventh system has four staves. The forty-eighth system has four staves. The forty-ninth system has four staves. The fiftieth system has four staves. The fifty-first system has four staves. The fifty-second system has four staves. The fifty-third system has four staves. The fifty-fourth system has four staves. The fifty-fifth system has four staves. The fifty-sixth system has four staves. The fifty-seventh system has four staves. The fifty-eighth system has four staves. The fifty-ninth system has four staves. The sixtieth system has four staves. The sixty-first system has four staves. The sixty-second system has four staves. The sixty-third system has four staves. The sixty-fourth system has four staves. The sixty-fifth system has four staves. The sixty-sixth system has four staves. The sixty-seventh system has four staves. The sixty-eighth system has four staves. The sixty-ninth system has four staves. The seventieth system has four staves. The seventy-first system has four staves. The seventy-second system has four staves. The seventy-third system has four staves. The seventy-fourth system has four staves. The seventy-fifth system has four staves. The seventy-sixth system has four staves. The seventy-seventh system has four staves. The seventy-eighth system has four staves. The seventy-ninth system has four staves. The eightieth system has four staves. The eighty-first system has four staves. The eighty-second system has four staves. The eighty-third system has four staves. The eighty-fourth system has four staves. The eighty-fifth system has four staves. The eighty-sixth system has four staves. The eighty-seventh system has four staves. The eighty-eighth system has four staves. The eighty-ninth system has four staves. The ninetieth system has four staves. The hundredth system has four staves. The hundred and first system has four staves. The hundred and second system has four staves. The hundred and third system has four staves. The hundred and fourth system has four staves. The hundred and fifth system has four staves. The hundred and sixth system has four staves. The hundred and seventh system has four staves. The hundred and eighth system has four staves. The hundred and ninth system has four staves. The hundred and tenth system has four staves. The hundred and eleventh system has four staves. The hundred and twelfth system has four staves. The hundred and thirteenth system has four staves. The hundred and fourteenth system has four staves. The hundred and fifteenth system has four staves. The hundred and sixteenth system has four staves. The hundred and seventeenth system has four staves. The hundred and eighteenth system has four staves. The hundred and nineteenth system has four staves. The hundred and twentieth system has four staves. The hundred and twenty-first system has four staves. The hundred and twenty-second system has four staves. The hundred and twenty-third system has four staves. The hundred and twenty-fourth system has four staves. The hundred and twenty-fifth system has four staves. The hundred and twenty-sixth system has four staves. The hundred and twenty-seventh system has four staves. The hundred and twenty-eighth system has four staves. The hundred and twenty-ninth system has four staves. The hundred and thirtieth system has four staves. The hundred and thirty-first system has four staves. The hundred and thirty-second system has four staves. The hundred and thirty-third system has four staves. The hundred and thirty-fourth system has four staves. The hundred and thirty-fifth system has four staves. The hundred and thirty-sixth system has four staves. The hundred and thirty-seventh system has four staves. The hundred and thirty-eighth system has four staves. The hundred and thirty-ninth system has four staves. The hundred and fortieth system has four staves. The hundred and forty-first system has four staves. The hundred and forty-second system has four staves. The hundred and forty-third system has four staves. The hundred and forty-fourth system has four staves. The hundred and forty-fifth system has four staves. The hundred and forty-sixth system has four staves. The hundred and forty-seventh system has four staves. The hundred and forty-eighth system has four staves. The hundred and forty-ninth system has four staves. The hundred and fiftieth system has four staves. The hundred and fifty-first system has four staves. The hundred and fifty-second system has four staves. The hundred and fifty-third system has four staves. The hundred and fifty-fourth system has four staves. The hundred and fifty-fifth system has four staves. The hundred and fifty-sixth system has four staves. The hundred and fifty-seventh system has four staves. The hundred and fifty-eighth system has four staves. The hundred and fifty-ninth system has four staves. The hundred and sixtieth system has four staves. The hundred and sixty-first system has four staves. The hundred and sixty-second system has four staves. The hundred and sixty-third system has four staves. The hundred and sixty-fourth system has four staves. The hundred and sixty-fifth system has four staves. The hundred and sixty-sixth system has four staves. The hundred and sixty-seventh system has four staves. The hundred and sixty-eighth system has four staves. The hundred and sixty-ninth system has four staves. The hundred and seventieth system has four staves. The hundred and seventy-first system has four staves. The hundred and seventy-second system has four staves. The hundred and seventy-third system has four staves. The hundred and seventy-fourth system has four staves. The hundred and seventy-fifth system has four staves. The hundred and seventy-sixth system has four staves. The hundred and seventy-seventh system has four staves. The hundred and seventy-eighth system has four staves. The hundred and seventy-ninth system has four staves. The hundred and eightieth system has four staves. The hundred and eighty-first system has four staves. The hundred and eighty-second system has four staves. The hundred and eighty-third system has four staves. The hundred and eighty-fourth system has four staves. The hundred and eighty-fifth system has four staves. The hundred and eighty-sixth system has four staves. The hundred and eighty-seventh system has four staves. The hundred and eighty-eighth system has four staves. The hundred and eighty-ninth system has four staves. The hundred and ninetieth system has four staves. The hundred and ninety-first system has four staves. The hundred and ninety-second system has four staves. The hundred and ninety-third system has four staves. The hundred and ninety-fourth system has four staves. The hundred and ninety-fifth system has four staves. The hundred and ninety-sixth system has four staves. The hundred and ninety-seventh system has four staves. The hundred and ninety-eighth system has four staves. The hundred and ninety-ninth system has four staves. The thousandth system has four staves.

Kings. *f* The Sav - - - ior comes, and babes pro-

claim Sal - va - tion, sent in Je - sus' name, in Je - sus' name. *p* Nor these a - lone their

*fp*

## HOSANNA TO THE KING OF KINGS. Continued.

voice shall raise, For we will join this song of praise ;

*fp* *fp* *fp* *fp*

## CHORUS.

Still Is - rael's children for - ward press, To hail the Lord their Righteousness, Pro-

*fp* *fp* *fp* *fp*



claim ho-san-nas loud and clear; See Da-vid's son and Lord ap-pear,

Glo-ry and praise on earth be given; Ho-san-na in the high-est heaven! Ho-

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It is in 4/4 time and the key of B-flat major (two flats). The score is divided into three systems. Each system consists of a vocal line (Soprano and Bass staves) and a piano accompaniment line (Grand staff). The lyrics are written below the vocal staves. The piano accompaniment features a steady bass line and chords that support the vocal melody. There are some triplets and slurs in the piano part, particularly in the middle and final systems.

## HOSANNA TO THE KING OF KINGS. Concluded.

san - na, Ho - san - na, Ho - san-na in the high-est heaven, Ho - san - na, Ho - san - na, Ho-

san-na in the high-est *ff* heaven, the high - est heaven, the high - est heaven . . . . .

*ff*

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system contains the vocal melody and piano accompaniment for the first line of the hymn. The second system contains the vocal melody and piano accompaniment for the second line of the hymn. The third system contains the vocal melody and piano accompaniment for the third line of the hymn. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts are written in a simple, homophonic style, with the soprano and alto parts often moving in parallel motion. The tenor and bass parts provide a harmonic foundation. The score concludes with a final cadence in the piano part.

# "COME, YE THAT LOVE THE LORD." Anthem.

177

Theme partly from Batiste, by W. HEWITT.

*f* **Animato.**

Come, ye that love the Lord, Come, ye that love the Lord, your joys be

And let your joys be known, your joys be

*f* Come, ye that love the Lord. *mf* Come, ye that love the Lord, *f* And let your joys be known, . . . . . your joys be

**Organ Ped.**

known; Come, ye that love the Lord, Come, ye that love the Lord, *f* And let your joys be known; *ff* Join

known; Come, ye that love the Lord. *f* Come, ye that love the Lord, *ff* And let your joys be known; . . . . . Join



## "COME, YE THAT LOVE THE LORD." Continued.

*mp*

in a song of sweet accord, and thus surround the throne. The hill of Zion yields A thousand sa-cred sweets, Be - fore we reach the

*mp*

in a song of sweet accord, and thus surround the throne. The hill of Zion yields A thou-sand sa-cred sweets, Be - fore we reach the

*f* *ff*

heaven - ly fields, or walk the gold-en streets. Then let our songs a - bound, And ev - ery tear be dry; We're

*f* *ff*

heaven - ly fields, or walk the golden streets. Then let our songs a - bound, And ev - ery tear be dry; We're

*mp*

march-ing through Immanuel's ground, To fairer worlds on high. Then let our songs, our songs a - bound, We're

*mp*

march-ing through Immanuel's ground, To fairer worlds on high. Then let our songs, our songs a - bound, We're

*f*

march - ing through Im - man uel's ground, Then let our songs abound, And ev-ery tear be dry, We're marching thro' Im-

*f*

march - ing through Im - man - uel's ground; Then let our songs abound, And every tear be dry, We're marching thro' Im-

## "COME, YE THAT LOVE THE LORD." Concluded.

manuel's ground, To fairer worlds on high, To fairer worlds on high, To fairer worlds on high, We're marching thro' Immanuel's ground, We're

manuel's ground, To fairer worlds on high, To fairer worlds on high, To fairer worlds on high, We're marching thro' Immanuel's ground, We're

marching thro' Immanuel's ground, We're marching thro' Immanuel's ground, To fairer worlds on high, on high, To fairer worlds on high.

marching thro' Immanuel's ground, We're marching thro' Immanuel's ground, To fairer worlds on high, To fairer worlds . . . on high.

on high, To fair-er worlds on high.

The musical score is written for four staves in G major (one sharp). The first system contains two staves of music with lyrics. The second system contains two staves of music with lyrics. The third system contains two staves of music with lyrics. The fourth system contains two staves of music with lyrics. The score includes dynamic markings: *m*, *mf*, *f*, and *ff*. There are also crescendo and decrescendo hairpins. The piece concludes with a double bar line.



# "HIGH IN GLORY." Anthem.

NATHAN BARKER.

181

Allo. Mod.

High in glo - ry, High in glo - ry, Dwell the rap - tured saints a - bove, Dwell the

*mf* *Cres.* *pp*

Play Eight Measures for Prelude.

*mf* *pp*

rap - tured saints a - bove. All their cares are over, All their cares are over, Peace dwelleth ever with them in their mansions

*Cres.* *Rit.* *QUARTET.* *mf* *CHORUS.* *P A tempo.* *Cres.*

*Rit.* *P A tempo.* *Cres.*

*Cres.* *mf*

## "HIGH IN GLORY." Continued.

*f* **DUET. *p***

ho - ly; All their toils are o - ver, And they are at rest.

*p*

**Legato.**

*f* *p* 6

**CHORUS. Rall.** *Fine. p* **1st. SOPRANO.**

And they are at rest. For - ev - er they dwell by the flow - ing riv - er . . For -

*p* **2d SOPRANO.**

*p* **Rall.** *pp* *Fine.*

6

Repeat. *mf* QUARTET. *Rit.*

ev - er they dwell by the flow - ing riv-er. No sorrow may be-fall them, No

SOLO. *mf* *Accel.* CHORUS. *f*

sorrow may be-fall them, For the Lord is their light, . . . their light and shield, For the Lord is their

*mf* *Accel.*



# "HIGH IN GLORY." Concluded.

*ff* D. C.

light, . . . their light and shield, their light and shield, their light and shield.

## "CONFESS YOUR FAULTS."

James v, 16,

A. J. ABBEY.

*Moderato Dolce.*

*3/4*

*3/4*

**SOPRANO SOLO.**

*Inst.* *3*

Con - fess your faults, one to an - oth - er, Con - fess your faults, one to an -

"CONFESS YOUR FAULTS." Concluded.

185

*Stac.* *mf* *Dim.* *SOLI.*

Pray for one an-oth-er, Pray for one an-oth-er, That ye may be heal-ed, That ye may be heal-ed. Con-fess your

oth-er, and pray, pray, That ye may be heal-ed, That ye may be heal-ed. Con-fess your

*mf* *Dim.* *SOLI.*

*Stac.*

Pray for one an-oth-er, Pray for one an-oth-er, That ye may be heal-ed, That ye may be heal-ed.

**CHORUS.** *Slow.*

faults, one to an-oth-er, And pray for one an-oth-er, That ye may be heal-ed, That ye may be heal-ed. A-men.

And pray for one an-oth-er, That ye may be heal-ed, That ye may be heal-ed. A-men.

That ye may be heal-ed, That ye may be heal-ed, A-men.

## HAVE MERCY UPON ME, O FATHER.

W. A. OGDEN.

*Andante.*

Father have mercy, Father have mercy, Father have mercy, Ac-

Have mercy up-on me, O Fa - ther, Have mercy up-on me, O Fa - ther, Have mercy up-on me, O Fa - ther, Ac-

Have mercy up-on me, O Fa - ther, Have mercy up-on me, O Fa - ther, Have mercy up-on me, O Fa - ther, Ac-

Father have mercy, Father have mercy, Father have mercy, Ac-

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, and the fourth for the Bass voice. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The lyrics are written below each staff, with some words split across lines. The system ends with 'Ac-' indicating it continues on the next system.

cord-ing to thy lov-ing kind-ness. Blot out my transgressions, And cleanse me from my sin, Oh wash me, my

cord-ing to thy lov-ing kind-ness. Blot out my transgressions, And cleanse me from my sin, Oh wash me, my

Detailed description: This block contains the second system of the musical score. It continues from the first system with the same four staves (Soprano, Alto, Tenor, Bass). The lyrics are written below each staff. The system ends with a double bar line and repeat signs, indicating a repeat of the preceding phrase. The music continues after the repeat signs.

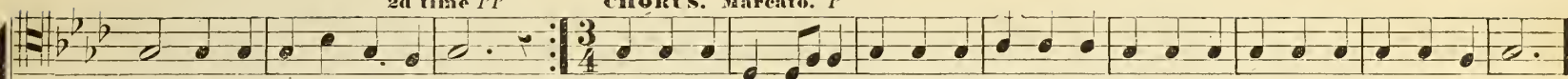


# HAVE MERCY UPON ME, O FATHER. Continued.

187

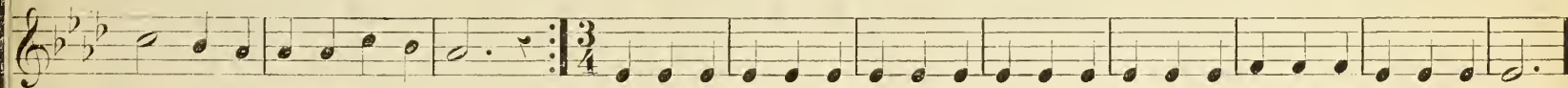
2d time *pp*

CHORUS. Marcato. *p*



Father, and make me white as snow.

Hear us, O Father, we humbly beseech thee, Oh grant us thy blessing, we fervently pray.



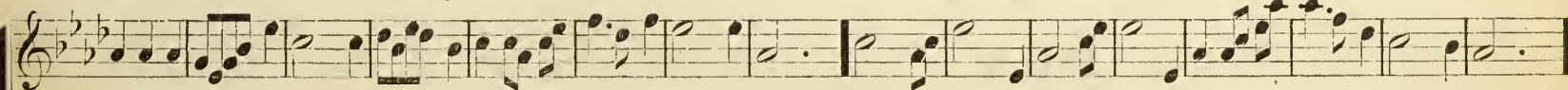
Father, and make me white as snow.

Hear us, O Father, we humbly beseech thee, Oh grant us thy blessing, we fervently pray.



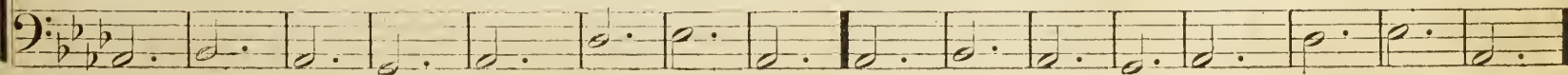
1st SOPRANO SOLO. Earnestly.

2d SOPRANO. A little stronger.



Hear us, O Father, we beseech thee, Grant us thy blessing, we humbly pray.

Hear, O Fa - ther, we beseech thee, Grant us thy blessing, we humbly pray.



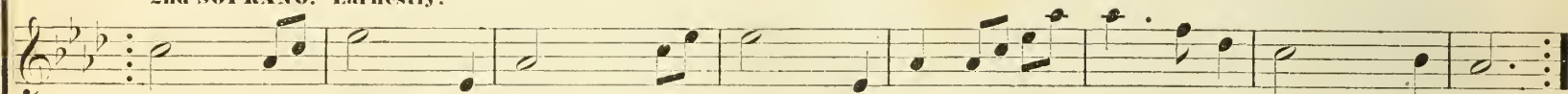
## HAVE MERCY UPON ME, O FATHER. Continued.

1st SOPRANO. Legato, but strong.



Hear us, O Fa - ther, hear, we be - seech thee, Grant us thy bless - ing, we hum - - bly pray.

2nd SOPRANO. Earnestly.

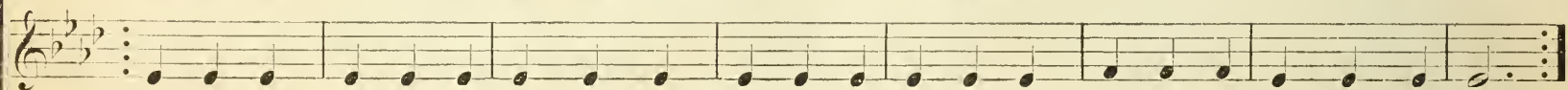


Hear O Fa - ther, we be - seech thee, Grant us thy bless - ing, we hum - - bly pray.

CHORUS. Marcato.



Hear us, O Fa - ther, we hum - bly be - seech thee, Oh grant us thy bless-ing, we fer - vent - ly pray.



Hear us, O Fa - ther, we hum - bly be - seech thee, Oh grant us thy bless-ing, we fer - vent - ly pray.



Allegro. With much animation.



Then will we praise Je - ho - vah for - ev - er, Then will we praise Je - ho - vah for - ev - er



# HAVE MERCY UPON ME, O FATHER. Concluded.

189

Then will we praise him, Then will we praise him, Then will we praise him for ev - er - more.

## TWO SOPRANOS.

Praise ye Je - ho - - - vah, Praise ye Je - ho - - - vah, . . .

Then will we praise Je - ho - vah for - ev - er! Then will we praise Je - ho - vah for - ev - er!

Praise ye Je - ho - - - vah for - ev - - - er - - - more, A - - - - - men.

Then will we praise him, Then will we praise him, Then will we praise him for - ev - er - more, A - - - - - men.



*Moderato.*

Hear me, O Lord, for thy lov - ing kindness, Hear me, O Lord, for thy lov - ing kindness, Hear thy serv - ant who trusteth in thee;

**Fine. QUARTET.**

For thy loving kindness, hear thy servant, O Lord. Turn un - to me ac-cording to the mul-ti-tude of thy tender mercies, thy ten-der mercies, thy ten - der mercies,

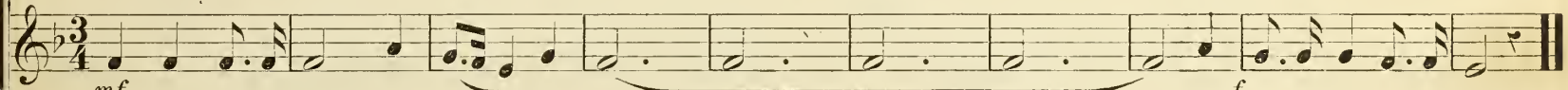
# "HEAR ME, O LORD." Concluded.

191

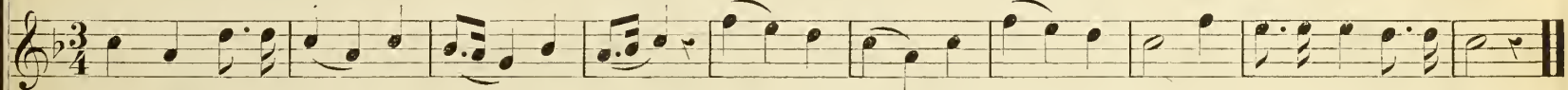
**TUTTI.**



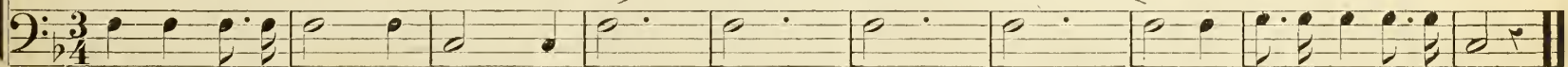
I will praise the name, the name of God, I will praise the name of God, the name of God with a song.



I will praise the name, the name of God, . . . the name of God with a song.



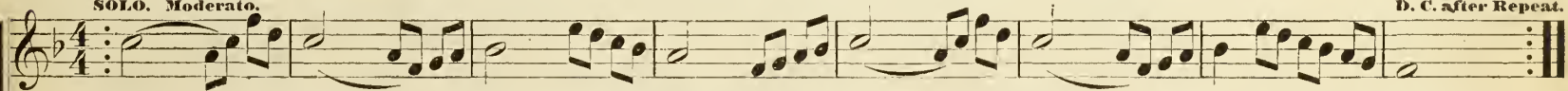
I will praise the name, the name of God, I will praise the name of God, the name of God with a song.



I will praise the name, the name of God, . . . the name of God with a song.

**SOLO. Moderato.**

**D. C. after Repeat.**



1. Hear my prayer, O Lord, hear my prayer, for thy lov - ing kind - ness, hear, oh, hear my prayer.

2. Hear thy serv - ant that trust - eth in thee, for thy lov - ing kind - ness, hear, oh, hear and save.

**Tenor.**



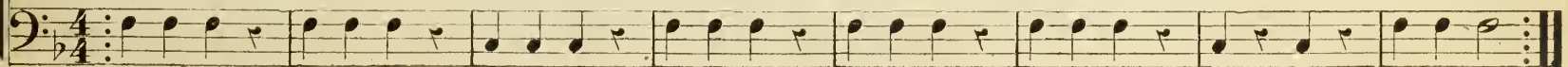
mp Hear, oh, hear, hear my prayer, Father, hear, hear my prayer, Father, hear, hear my prayer, hear, oh, hear my prayer.

**Sopr. & Alto.**



Hear, oh, hear, hear my prayer, Father, hear, hear my prayer, Father, hear, hear my prayer, hear, oh, hear my prayer.

**Base.**



## MAKE A JOYFUL NOISE. Anthem.

To Grace Church Choir, Topeka, Kansas.

Psalm C.

W. E. BATTEY.

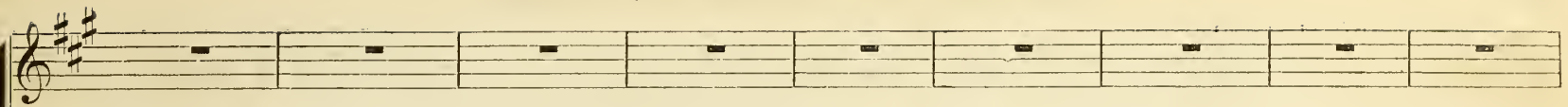
Make a joy - ful noise un - to the Lord, Un - to the Lord all ye lands. *p* Serve the

Oh serve the

Lord, *f* Serve the Lord, *ff* Serve the Lord, Come before his presence with sing - ing.

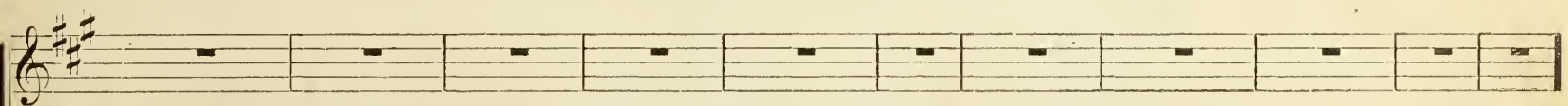
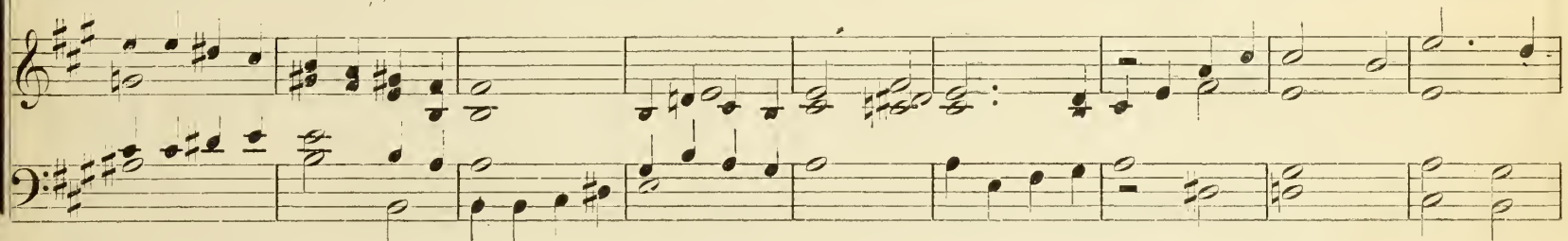
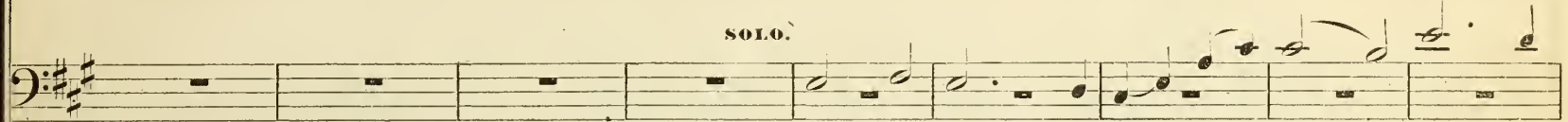
Lord with gladness, Oh serve the Lord with gladness, Oh serve the Lord with gladness, Come before his presence with sing - ing.





Know ye that the Lord is God; It is

**SOLO.**



He that has made us, and not we our - selves, and not we our - selves.



**Rit.**



**Rit.**

## MAKE A JOYFUL NOISE. Continued.

CHORUS. A little faster.

ff We are his peo - ple, his peo - ple, and the sheep of his pas - ture. f En - ter in - to his

We are his peo - - ple,

ff p f

Ped.

Detailed description: This system contains the first two staves of the chorus. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a fortissimo (ff) dynamic, followed by a piano (p) section, and ends with a fortissimo (f) section. The bottom staff is in bass clef with the same key signature and time signature. It also begins with ff, followed by p, and ends with f. The lyrics are written below the staves, with some words split across lines. A 'Ped.' (pedal) marking is present at the end of the bottom staff.

gates with thanksgiving, and in - to his courts with praise. p Be thankful un-to him, be thankful un-to him, and

ff p f ff

Ped.

Detailed description: This system contains the next two staves of the chorus. The top staff continues the melody from the first system, with dynamics ff, p, f, and ff. The bottom staff continues the accompaniment, also with dynamics ff, p, f, and ff. The lyrics continue below the staves. A 'Ped.' (pedal) marking is present at the end of the bottom staff.

The musical score is written for piano and voice. It consists of three systems of staves. The first system has a treble and bass staff with lyrics: "bless his name. The Lord is good, For the Lord is good, The Lord is good, The Lord is good." Dynamic markings include *mf* and *ff*. The second system continues the melody and accompaniment with lyrics: "The Lord is good, The Lord is good," and includes a *pp* marking and a "Ped." instruction. The third system features a more complex accompaniment with lyrics: "good. His mer-cy is ev - er - last - ing, And his truth endureth to all gen-er - a - tions. A - - - - - men." Dynamic markings include *fff*, *ff*, *f*, and *p*. The score concludes with a "Rit. et Dim." instruction and a final chord.

bleſs his name. The Lord is good, For the Lord is good, The Lord is good, The Lord is good.

The Lord is good, The Lord is good,

good. His mer-cy is ev - er - laſt - ing, And his truth endureth to all gen-er - a - tions. A - - - - - men.

*p* Cres - - - en - - - - - do. Rit. et Dim.

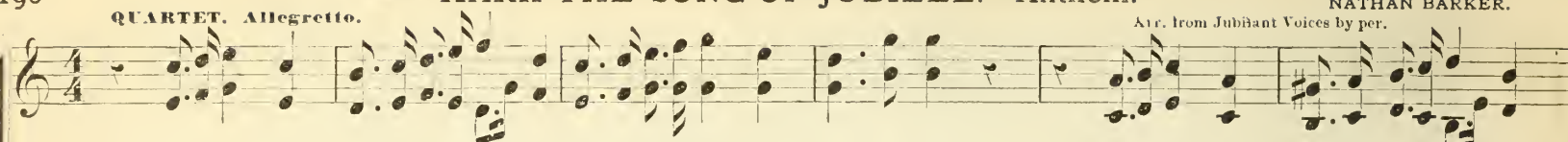


## HARK THE SONG OF JUBILEE. Anthem.

NATHAN BARKER.

QUARTET. Allegretto.

Arr. from Jubilant Voices by per.



Hark! the song of Ju - bilee, the song of Jubilee, the song of Ju - bi - lee.

Hark! the song of Ju - bilee, the song of

*mp*

CHORUS.

*mf*

Hark!

hark!

hark the song of Ju - bi - lee,

Hark!

hark!



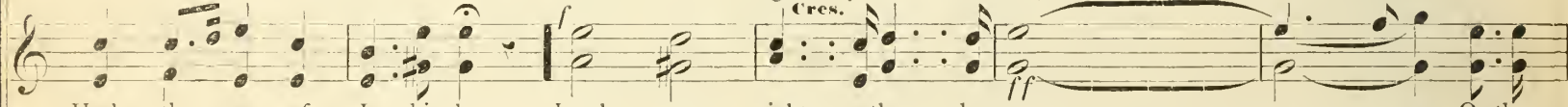
Ju - bilee, the song of Ju - bi - lee,

Loud as might - y thun - ders roar,

thunders roar,



Loud as might - y thun - ders roar, mighty thun - ders roar, thunders roar,



Hark the song of Ju - bi - lee,

Loud as might - y thun - ders roar,

Or the



# HARK THE SONG OF JUBILEE. Continued.

197

the fullness of the sea, the sea, up-on the shore, the shore, upon the shore, upon the shore.

full - ness of the shore. When it breaks upon the shore, When it breaks upon the shore.

*Ad lib.* *p* *A tempo. QUARTET.*  
Sheath'd his sword, he speaks, 'tis done! Now the king-doms of this world, Are the

*p* *Ad lib.*  
See Je - ho - vah's banner furl'd! Sheath'd his sword, he speaks, 'tis done! *p*

## HARK THE SONG OF JUBILEE. Continued.

king-doms of his Son. He shall reign from pole to pole, With supreme un - bounded sway;

*mf* CHORUS. *f* *mf* *f*

He shall reign from pole to pole, With supreme un - bound-ed sway;

**Rall.** *pp* have passed a - way. **A tempo.**

*mf* *f* *mp* **Rall.** *p* *pp* **A tempo.**

He shall reign when like a scroll, Yon - der heav'ns have passed a - way, have passed a - way. Hal - le-



# HARK THE SONG OF JUBILEE. Continued.

199

*f*

Hal-le - lu - jah ! Hal-le - lu - jah ! God om - nip - o - tent shall reign, shall reign, Halle - lu - jah !

lu - - - jah ! for the Lord. . . . God om - nip - - - o - tent shall reign, . . . Hal - le - lu - - - jah ! let the

*ff*

Hal-le - lu - jah ! Ech-o round the earth and main, round the earth and main, the earth and main, round the

sound Ech - o round the earth and main, round the earth and main, round the earth and main, round the

*ff*

The musical score is written for four staves, alternating between treble and bass clefs. It features a variety of musical notations including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The lyrics are printed below the staves, with some words appearing on multiple staves to indicate a continuous vocal line. The score is divided into two systems, each containing two staves. The first system begins with a forte (f) dynamic marking, and the second system begins with a fortissimo (ff) dynamic marking. The lyrics are: 'Hal-le - lu - jah ! Hal-le - lu - jah ! God om - nip - o - tent shall reign, shall reign, Halle - lu - jah !', 'lu - - - jah ! for the Lord. . . . God om - nip - - - o - tent shall reign, . . . Hal - le - lu - - - jah ! let the', 'Hal-le - lu - jah ! Ech-o round the earth and main, round the earth and main, the earth and main, round the', and 'sound Ech - o round the earth and main, round the earth and main, round the earth and main, round the'.

## HARK THE SONG OF JUBILEE. Concluded.

earth and main, round the earth and main, round the earth and main.

earth and main, the earth

earth and main, round the earth and main.

Ped.

## THE LORD'S PRAYER.

H. R. PALMER. From the "Song Queen," by per.

Our Father who art in heaven, hallowed be thy name; Thy kingdom come, thy will be done on earth as it is in heaven.

Give us this day our dai - ly bread, And forgive us our trespasses as we forgive those who trespass against us.

And lead us not into temptation, but deliver us from evil, { For thine is the kingdom, and the power, } ever and ever. A - men.  
and the glory, for-

"AND WILL THE GREAT ETERNAL GOD." Dedication Anthem. J. H. TENNEY. 201

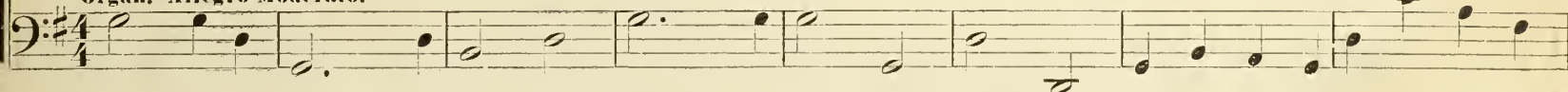
BASE SOLO.



And will the great e - ter - nal God, On earth es - tab - lish his . . . a - bode.



Organ. Allegro Moderato.

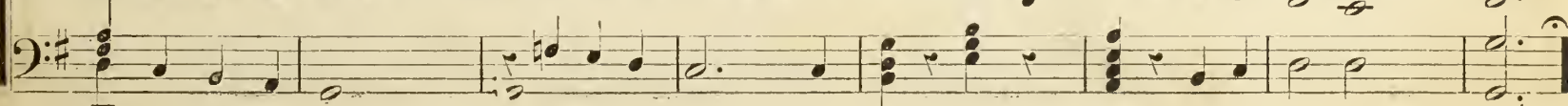
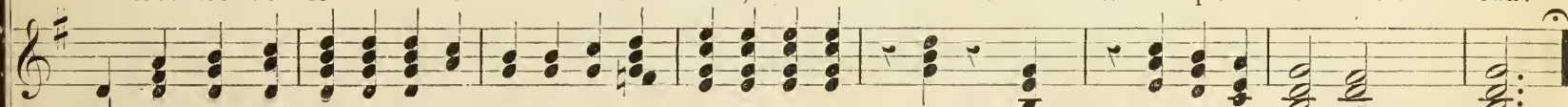


And will he from his ra - dant throne, A - vow . . . our tem - ple for . . . his own?



Ad lib. 3

And will he from his ra - dant throne, A - vow our tem - ple for his own?





"AND WILL THE GREAT ETERNAL GOD." Continued.

*Allegretto.*

These walls, These walls we to thy hon-or raise, These walls, to thee, O Lord,

**SOLO. OBLIGATO.** These walls we to . . . thy hon or

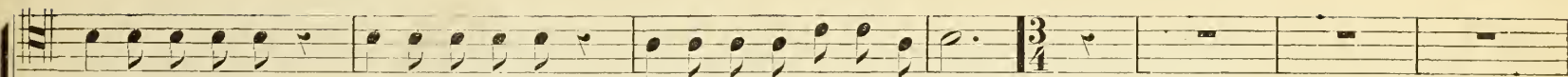
These walls, These walls, we to thy hon-or raise, These walls to thee, O Lord,

we raise. Long may they ech - o, Long may they ech-o, Long may they ech-o to thy praise.

raise.

we raise. Long may they ech - o, Long may they ech-o, Long may they ech-o to thy praise.

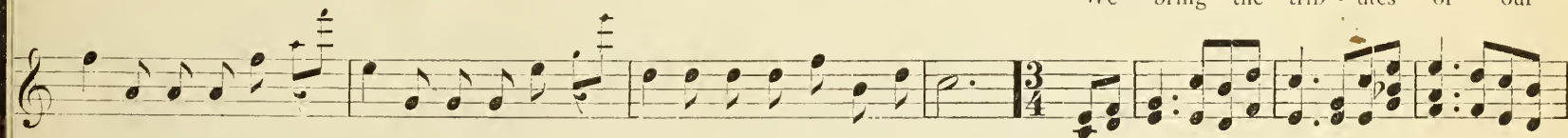
Long may they ech-o, Long may they ech-o to thy



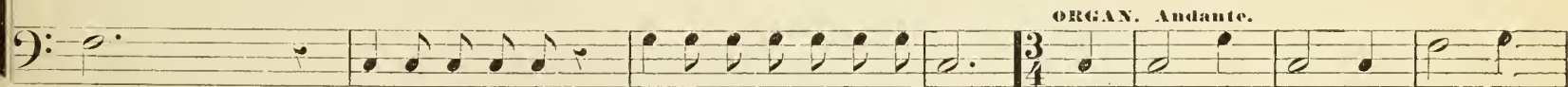
Long may they echo, Long may they echo, Long may they echo to thy praise.



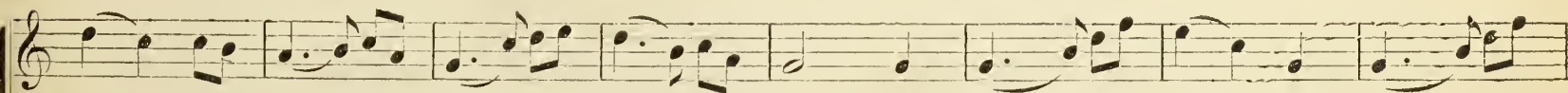
We bring the trib - utes of our



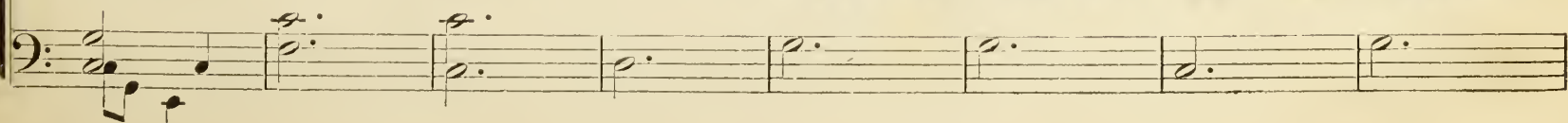
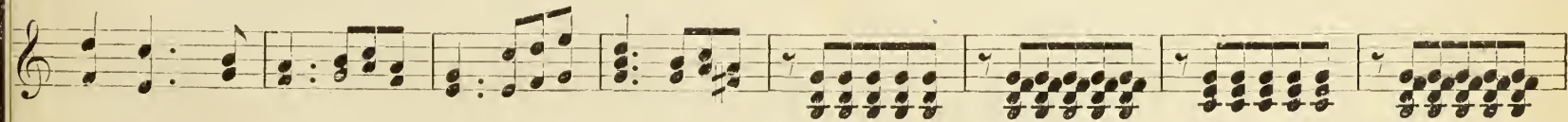
Long may they echo, Long may they echo, Long may they ech-o to thy praise.



praise.



praise, And sing that con - de - scend - ing grace Which to our notes will lend an



"AND WILL THE GREAT ETERNAL GOD." Concluded.

**D. S. TENOR or SOPRANO S.C. G.**

ear, And call us sin - ful mor - tals near. Here let the great Re-

**ORGAN. Andante.**

deem - er reign, With all the glo - ries of his train, While

**D. S.**

power di - vine his Word at - tends, To con - quer foes, and cheer his friends.



# "LIFT UP YOUR HEADS." Anthem.

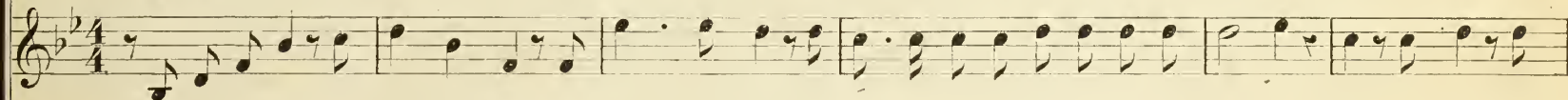
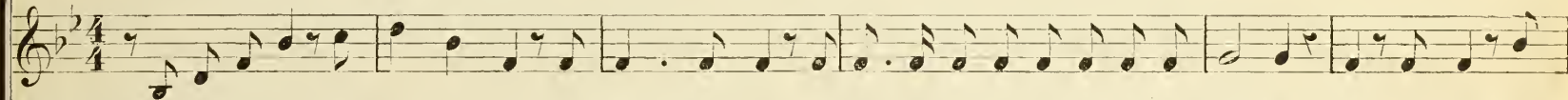
J. H. TENNEY.

205

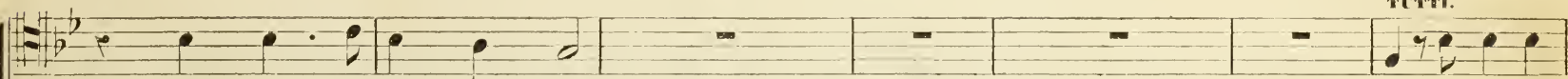
With Energy and Majesty.



Lift up your heads, e - ter - nal gates! Un - fold, un - fold, un-fold to en - ter-tain the King of Glo - ry. See! he comes, with



Lift up your heads, e - ter - nal gates! Un - fold, un - fold, un-fold to en - ter-tain the King of Glo - ry. See! he comes, with



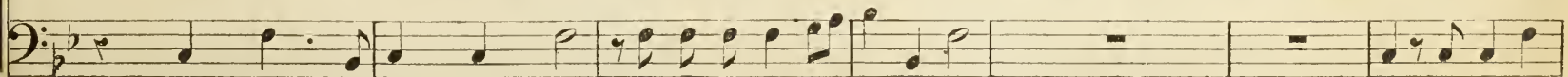
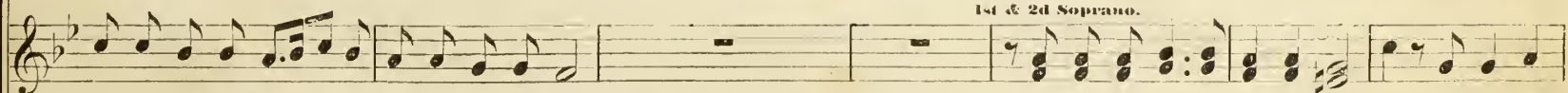
With his ce - les - tial train.

Who? the Lord, for



his ce - les - tial train, With his ce - les-tial train!

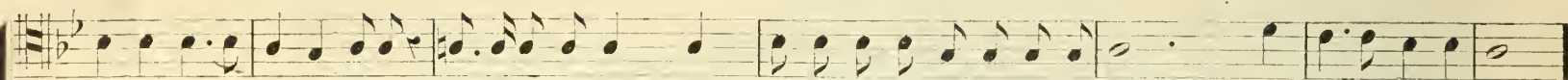
Who is this King of Glory, who? Who? the Lord, for



With his ce - les - tial train. Who is this King of Glo-ry, who?

Who? the Lord, for

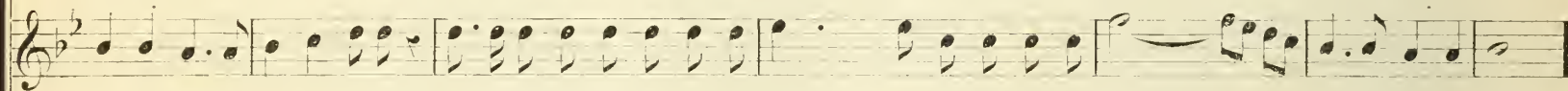
## "LIFT UP YOUR HEADS." Continued.



strength renowned. In battle mighty! O'er his foes eter - nal victor crowned, eter-nal vic - tor crowned, e - ter - nal vic-tor crowned.



strength renowned. In battle mighty! O'er his foes eternal victor crowned, e - ter-nal vic-tor crowned, e - ter-nal vic - tor crowned.



strength renowned. In battle mighty! O'er his foes eternal victor crowned, e - ter-nal vic - tor crowned, e - ter - nal vic-tor crowned.



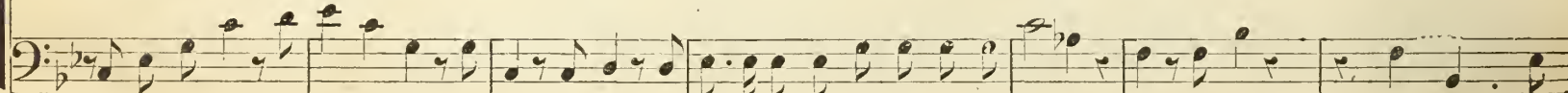
strength renowned. In battle mighty! O'er his foes eter - nal victor crowned, eternal victor crowned, e-ternal vic - - - tor crowned.



Lift up your heads, e-ter-nal gates! Unfold, un-fold, un-fold to en-ter-tain the King of Glo-ry! See! he comes, With all his shining train, with



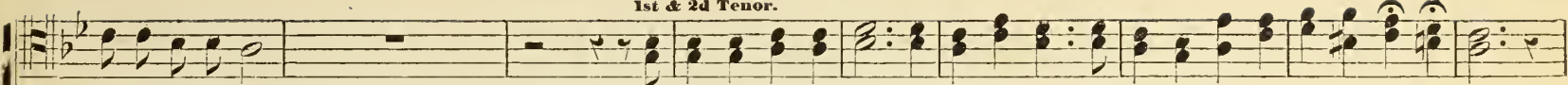
Lift up your heads, e-ter-nal gates! Unfold, un-fold, un-fold to en-ter-tain the King of Glo-ry! See! he comes, With all his



# "LIFT UP YOUR HEADS." Concluded.

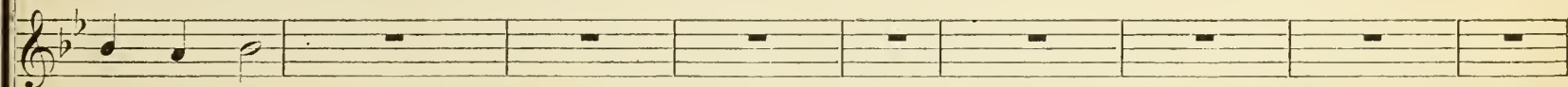
207

1st & 2d Tenor.



all his shining train!

The Lord for strength renowned! Of glory he alone is king, Who is with glo - ry crowned.



Shin - ing train!

The Lord for strength renowned! Of glory he alone is king, Who is with glory crowned.

1st. Base.

2d. Base.



Who is this king of glory? who . . . . .

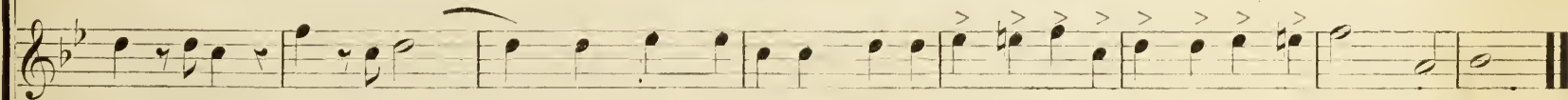
TUTTI.



See! he comes, See! he comes, he comes, he comes with strength renowned, Eternal victor crowned! Eternal vic - tor crowned!



See! he comes, . . . he comes with strength renowned, Eternal victor, etc.



See! he comes, See! he comes, he comes with strength renowned, he comes with strength, with strength renowned, Eternal victor crowned! Eter - nal vic - tor crowned!





# I N D E X.

	PAGE.
And Jesus, when he was baptized.....	102
Awake the Harp.....	98
Awake, put on thy strength.....	58
And ye shall seek me.....	7
And will the great eternal God.....	201
Beloved, let us love one another.....	132
Blessed are the dead.....	163
Bow down thine ear.....	21
By the rivers of Babylon.....	69
Behold! God is my salvation.....	92
Benedictus.....	141
Comfort ye my people.....	26
Come unto me all ye that labor.....	32
Come, ye blessed of my Father.....	76
Consider the lilies.....	113
Come, ye that love the Lord.....	177
Confess your faults.....	184
Deal gently, O my Father.....	124
Enter ye in at the straight gate.....	54
Far from my thoughts.....	126
For God so loved the world.....	137
God is our refuge.....	18
Gloria Patri.....	169
High in glory.....	181
How holy is this place.....	4

	PAGE.
He shall enter into peace.....	95
Have mercy upon me, O God.....	186
Hear my cry, O God.....	8
Hear my prayer.....	16
Hark! ten thousand harps.....	10
Hark! what mean those holy voices.....	41
Hark! the song of jubilee. No. 1.....	84
Hark! the song of jubilee. No. 2.....	196
Hear me, O Lord.....	190
How beautiful upon the mountains.....	43
How lovely is Zion.....	56
Holy! Lord God of Sabbaoth.....	104
Hark! from the regions of glory.....	118
Have mercy upon me, O Father.....	186
Hosanna in the highest.....	105
Hosanna to the King of kings.....	170
I do not ask. (Chant.).....	40
I was glad.....	157
I will praise thee, O Lord.....	73
Let the words of my mouth.....	123
Lift up your heads.....	205
Make a joyful noise.....	192
Now unto the King.....	15
Oh, how beautiful.....	150
Open thou mine eyes.....	25
O God, thou art my God.....	63
Oh, praise the Lord. No. 1.....	109
Oh, praise the Lord. No. 2.....	145
Oh, praise the Lord. No. 3.....	142

	PAGE.
Oh, sing unto the Lord.....	116
Oh, give thanks unto the Lord.....	146
Oh, taste and see.....	111
Praise ye the Lord. No. 1.....	78
Praise ye the Lord. No. 2.....	34
Praise waiteth for thee.....	48
Rock of ages.....	81
Show me thy ways.....	38
So teach us to number our days.....	100
Save thy people.....	130
Sweet Sabbath eve.....	156
They that trust in the Lord.....	5
The Lord is my rock.....	51
The Lord is risen.....	67
They that sow in tears.....	96
The Lord is my shepherd.....	133
The Lord is in his holy temple. No. 1.....	3
To our Redeemer's glorious name.....	28
The benediction.....	62
The billows swell.....	165
This is his commandment.....	30
The Lord's Prayer.....	200
What shall I render unto God.....	120
Welcome, sweet day of rest.....	88
When Jesus was born in Bethlehem.....	61
Watchmen, onward to your stations.....	65







SILVER CAROLS—King of Day School Singing Books. Price per doz., \$5.00 Single copy mailed, post-paid, on receipt of retail price, 50c. Address W. W. WHITNEY Publisher, Toledo, O.

After using your new book, "Silver Carols" some four or five months in my school I pronounce it the very best work of the kind I ever saw.—C. D. Abbey, Prin. Island Graded School, Neenah, Wis.

I received the copy of "Silver Carols" and examined it, have found it rightly named, and too much *cannot* be said in its favor. I have introduced them into my schools, all are pleased with it.—John M. Frye, Prim. Grammar School, Compton, R. I.

Having thoroughly examined the MSS. of *Silver Carols*, I have no hesitancy in saying that the authors, Ogden and Leslie, have made "a hit in the right direction." The melodies are peculiarly attractive, while the harmony is arranged in a plain but scholarly manner. In it will be found not only songs for the "Little Folks," but also a number of first-class solos, and choruses for singing classes, conventions and the home circle.—S. H. Blakeslee, Director of Juvenile and Adult Conventions.

"Silver Carols" contains 160 pages of the choicest music, mostly new and original; and every piece is calculated to serve a purpose, and be of use to singers as well as teachers. In brief, 'Silver Carols' fills a void in the musical world, and fills it well and conscientiously. It is beautifully printed and substantially bound, and in all respects is a book which we will be glad to see in all the day-schools, conventions, singing schools, and families in the country.—*Eastport (Me.) Sentinel.*

From K. O. Haymaker, Brunersburg, O.

"The specimen copy of 'Silver Carols' came to hand in due time, and after a careful examination, I can say it is far ahead of any I ever saw for juvenile classes. The book is a 'casket filled with rare gems.' I shall use them in all my conventions. Please send me by express 20 copies.

From H. L. Shopp, New Castle, Ind.

"The 'Silver Carols' came in good time. The Teachers Institute of this county was in session in this place. We had teachers here from all parts of the country, also Superintendents of public schools from other counties. "Silver Carols" was, among the principal topics and seemed to please every body and you may expect 'Silver Carols' to be called for from many quarters in Indiana. I am free in recommending it to all and think it *just the book* for day schools."

I have been using "Silver Carols" for a number of weeks, in my school and I cheerfully say that it is the best book of the kind that I am now acquainted with.—(And I have tried about a dozen different kinds within two years.) The children are delighted with it. The words contain a good healthy sentiment. I especially like it because the tunes are of a higher order than those which are usually found in books for children. It will do much towards improving the taste for music. No teacher need be afraid to introduce it, for in melody and harmony it is a gem.—Frederic Durand, Prin. of Public Schools, Derby, Conn.

The "Silver Carols," by Leslie and Ogden, for day schools, is the result of long experience and careful study. The music type is clear and distinct. Teachers should examine the work.—*Pittsburg Evening Chronicle.*

No music book that has ever been introduced in our country can in any possible way compare with "Silver Carols," the new book for schools, recently published by W. W. Whitney, Toledo, O. I can cheerfully recommend it to School Teachers as the best music book for schools now extant.—John A. Stephens, Prin. of Union School, Lima, Ohio.

Having carefully examined the "Silver Carols," and used it in concert exercises we are willing to pronounce it the most *brilliant* and *attractive* work of the kind *now before the public*. We consider its composition of the first order and fully up to the wants and tastes of the musical public, especially in its adaptation for public school use. We think all schools can do no better than to adopt this *gem of song*.—T. R. Rogers, Teacher of Music, Grafton, Ohio.

"I have examined 'Silver Carols' and find it the very best I have ever seen for day and singing schools. As to its *Elementary Department*, we have never had anything in this part of Ohio that can at all compare with it. I take pleasure in recommending it, shall use it in my singing classes, and do all that I possibly can to introduce it everywhere.—Joseph Hartrell, Music Teacher, Johnson's Corner's Summit County, Ohio.

ANTHEM CHOIR—By W. A. Ogden. The most popular Book of Anthems ever published. Price per doz., \$10.50. Single copy mailed, post-paid, on receipt of retail price, \$1.25. Address W. W. WHITNEY, Toledo, O. Read what the Press and People say.

"The Anthem Choir, by W. A. Ogden, author of the Silver Song, contains a large collection of contributions from some of the best and most experienced anthem writers in this country. The book is fittingly adapted to dedications, ordinations, installations, Christmas, funeral, missionary and other occasions. It is also well adapted to the wants of choirs, musical associations, singing classes and to the joy of the home circle."—*Ohio Farmer*, Cleveland.

"There has been a constant enquiry for two or three years for a book of anthems, choruses, &c., adapted to the wants of choirs and conventions, and to extraordinary occasions. Mr. W. A. Ogden, author of 'Silver Song,' has prepared—in the new work, Anthem Choir—a book to fully meet this demand. Twenty-two of the best anthem writers in the country have contributed to the work, among them, Emerson, Baker, Burgett, Hewitt, Towne, Abbey, Barker, Butterfield, Seward and others. The anthems are of a better class than are found in any other work of the kind. There is also great variety with this excellence, and besides the work is less expensive than most publications of the kind, and within the reach of all. In typographical appearance it is a beauty. The book is of the kind that impresses well and grows in favor upon acquaintance, because close examination brings out new excellencies. It is fresh, new, cheap and excellent, and the publisher is filling orders as fast as possible, with a fair chance, at the present demand of never reaching the last one."—*Toledo Weekly Blade*.

The successful conventionist and composer Mr. J. H. Leslie, writes:

"The material of *Anthem Choir*, being entirely new, and so varied, attractive and meritorious, that the book is well worthy the attention of choristers and singers generally."

"Can say of the 'Anthem Choir,' it is decidedly the best work of its class, I have ever examined, and I gladly recommend its use to choirs and advanced singers, feeling confident it will be pronounced "*The Book*," by such as may use it."—D. Moury.

"After a careful examination of the character of the music and style of composition in the anthems, find it is especially adapted for use in choirs. This work is destined to supply a need long felt by choristers generally."—E. B. Percival.

"This book merits a musical want to which no previous publication has been so well suited. There is a variety in its composition, a beauty and inspiration in its melodies, a simplicity and appropriateness in all its pieces, that make it peculiarly adapted to the popular want."—*Herald of Gospel Liberty*.

"No Choir Leader having the Anthem Choir at hand need have any trouble in finding a proper selection for almost any occasion. Mr. Ogden may well be proud of the result of his labors, and all the contributors may feel proud to find themselves in such good company."—*Elvay Sanders*, Baltimore, Md.

"We have examined 'Anthem Choir' with much care, and are quite gratified to find 't so admirable. The class of music is in the main very excellent, and of a superior character. One noticeable feature of the collection is the large number of obligato solo compositions which are very beautiful in effect, if properly sung, and pleasantly vary the usual choir performance. The book is finely gotten up—has broad pages, and large type. It will be a favorite wherever introduced."—*American Rural Home*, Syracuse, N. Y.

"The Anthem Choir,' is a new book by W. A. Ogden, the author of 'The Silver Song,' and is designed to meet the wants of choirs and conventions. It consists of anthems, choruses, opening and closing pieces, adapted to dedication, ordination, installation, christmas, funeral, missionary and other occasions. The contributions of twenty-two of the best anthem composers in the United States are contained in this work. The music presents all needful variety, and will suit the most particular taste."—*Journal*, Syracuse, N. Y.

"The Anthem Choir, by W. A. Ogden, author of Silver Song, is composed entirely of anthems and pieces adapted to special occasions, and therefore ought to attract attention, for there is nothing we need more. Many of the pieces are original, and from authors of unquestionable merit. The volume is printed in much better style than books of its class usually are.—*Christian Advocate*, St. Louis, Mo

SONG LEADER—For Conventions, Choirs, High Schools, &c. Price per doz., \$7.50. Single copy mailed, post-paid, on receipt of retail price, 75c. Address W. W. WHITNEY, Publisher, Toledo, O.

When the author Mr. Ogden wrote the "The Mighty God" found in "Song Leader," he must have been inspired with the spirit of Handel.

E. P. Noyes, Seville, O.

I have thoroughly examined 'Song Leader,' and can conscientiously recommend it to all teachers as a book adapted to their wants, being in its character progressive, thorough and practical. Send me three dozen, C. O. D., to Findlay, O. Yours truly, J. J. JELLEY.

J. H. Leslie—*Dear Sir*: Just received a copy of "Song Leader." I like it; your selections are choice and you have shown your ability to judge of what is needed for the musical world. It is arranged and graded nicely. All your associates as well as yourself are good writers. Success to you and your books. Yours truly,

Cincinnati, July 28th 1877. J. H. Rosecrans.

Having examined Song Leader," I have decided to adopt it and shall use it in all my Conventions. It must be thoroughly examined to be appreciated. Please send by first express forty copies to East Brady, Pa.

J. S. BROWN, Slate Lick, Pa., Sept. 29th, '77.

Having examined the elementary part of the "Song Leader" I have no hesitancy in pronouncing it the most complete of any thing I have seen. The grading of the book is excellent, and each subject is presented with suitable exercises making the study interesting alike to teacher and pupil.

M. C. Howes.

Yours received. I have had the "Song Leader" for some days and am very much pleased with it. The material and make-up of the book are excellent, and it deserves a grand sale. It must prove very fresh and attractive to any class using it. Just the book, I think, for Conventions and Singing Classes, and it certainly will not disappoint any such who obtain and use it. I remain, as ever, yours,

Kinsman, O., July, 1877. WM. A. CHRISTY.

Gents.—I have received a copy of the "Song Leader," and examined it carefully, from beginning to the last, and I must say I have never seen a book of its size contain so much good music, and so well classified for the advancement of a class, with its many new features. I predict an immense sale for it. Success to publisher and editors.

Owensville, Ind., July, '77. R. A. GLENN.

The popular composer, Frank M. Davis, says: "I have carefully examined the "Song Leader," and am very much pleased with it. Think it second to none for the purpose it is designed."

Peter High Stauffer, publisher of "Our Home Friend," Quakertown, Penn., says:

"Song Leader" is splendid. I know where I can introduce it in several places, and will do so with pleasure."

After a cursory examination of the "Song Leader," it seems to me to be the book for Choirs, Singing Classes and Conventions.

W. IRVING HARTSHORN, Clinton, Wis.

After a thorough examination of "Song Leader," I take pleasure in saying it is the best book of the kind I have seen yet. The arrangement in the elementary part is so simple and progressively laid down that the pupil can not help to learn to read music, and comprehend the principles. I feel confident, the want is now supplied that has been so long felt—you know I have been advocating this plan of book for a long time, there is no doubt but it will meet with an immense sale. Yours truly,

R. B. MAHAFFEY, ALTOONA.

Jacob Miller of River Styx, Medina Co., Ohio, writes under date of July 17th 1877. "I am using "Song Leader," and never have seen its equal. The elementary part is good, with beautiful and pleasing exercises progressively arranged. The glees are sparkling, bright and cheerful. The church music has never been equalled in any book, the anthems are rich and varied in harmony, and full of the spirit of praise and devotion, words and music are clearly printed, no better book for classes, choirs and conventions in America. I shall use it in all my classes.

"Song Leader" is received; accept my thanks. I think it well adapted to the wants of classes of every grade. The rudimental exercises and pleasing tunes in the first part of the work are just the thing for elementary classes, and the well written glees, anthems and choruses furnish fine study and practice for advance classes.

E. P. Noyes, Seville, Ohio.



Wm. H. Miller, President,  
Savannah, Ga.